# MFTEQ11

**electronic industrial**
**techno ambient**
**experimental noise**

£2.50

If your compact disc is not here

then some tight person has

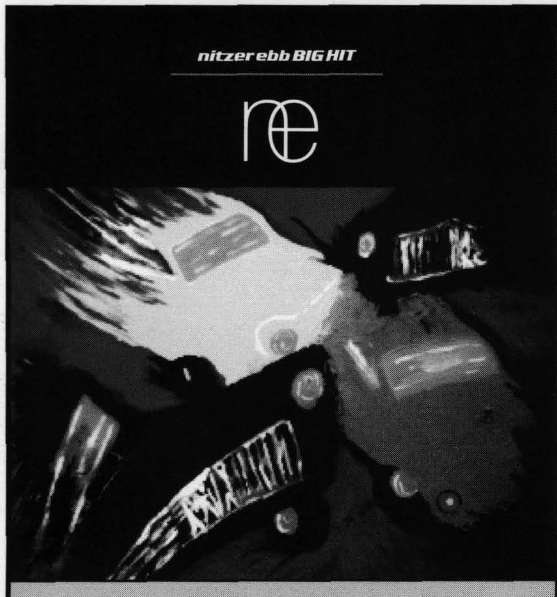
stolen it sorry

WITH FREE COMPACT DISC COURTESY OF SUB/MISSION,
MUSICA MAXIMA MAGNETICA & AUDIOGLOBE

# nitzer ebb BIG HIT

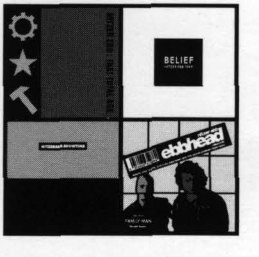
ne

nitzer ebb. big hit. new album. on vinyl, compact disc and cassette tape. released 27.03.95



a special limited edition version of 'big hit' will be packaged with a free bonus cd 'nitzer ebb : examples' also released on 27.03.95. only available while stocks last from your local CWNN store (see the music press for details).

nitzer ebb: examples.
1987 - 1991



*contents:* 1 cherry blossom. 2 hear me say. 3 kick it. 4 i thought. 5 floodwater. 6 border talk. 7 in decline. 8 living out of a bag. 9 boy. 10 our own world.

*vinyl / cassette / cd / lcd:* stumm118 / cstumm118 / cdstumm118 / lcdstumm118.

*contents:*

1 join in the chant
2 control i'm here
3 lightning man
4 i give to you

mute bank mail order from 429 harrow road, london. w10 4re. send s.a.e or phone 24 hr. credit card hot line 0181 964 0029 or fax 0181 964 3722. you are welcome to visit us at this address. the mute liberation technologies bulletin board is now on line and can be dialled up on 0181 964 8223. users going through the internet should telnet to mutelibtech.com

mute records limited.

# ABSTRACT

Our Eleventh issue and our first ever cover-mounted compact disc! Thanks to the combined efforts of Italian labels Sub/MISSION, MUSICA MAXIMA MAGNETICA and AUDIOGLOBE, we can present an eclectic and exciting compilation of sounds giving you the chance to sample more of the things we rant about in MFTEQ.

Another encouraging presence is the addition of several brand-spanking new columns, specifically illuminating the Avant Jazz, Guitar Abuse and Cassette cultures. Also new is our REWORD: PRINT feature focussing on MFTEQ perrenial favourite, Headpress magazine.

On a separate matter it's intriguing to note the recent interest by the likes of "The Wire" and "DJ" magazines in experimental music. It suddenly seems that the likes of the Isolationism posse, O Yuki Conjugate, Muslimgauze and the like are fast becoming the next bandwaggon to jump. No sour grapes here, exposure in such publications can only help everyone involved in these musics. It just seems a touch contrived, and a bit late. Oh well...

You can look forward to the continued evolution of MFTEQ over the year to come. A regular examination of the Japanese noise scene is slated to begin with Issue 12, written by a very well known authority on the topic. Further diversity of features is planned. We hope you'll continue to support us and pass on your valuable comments. Enjoy.

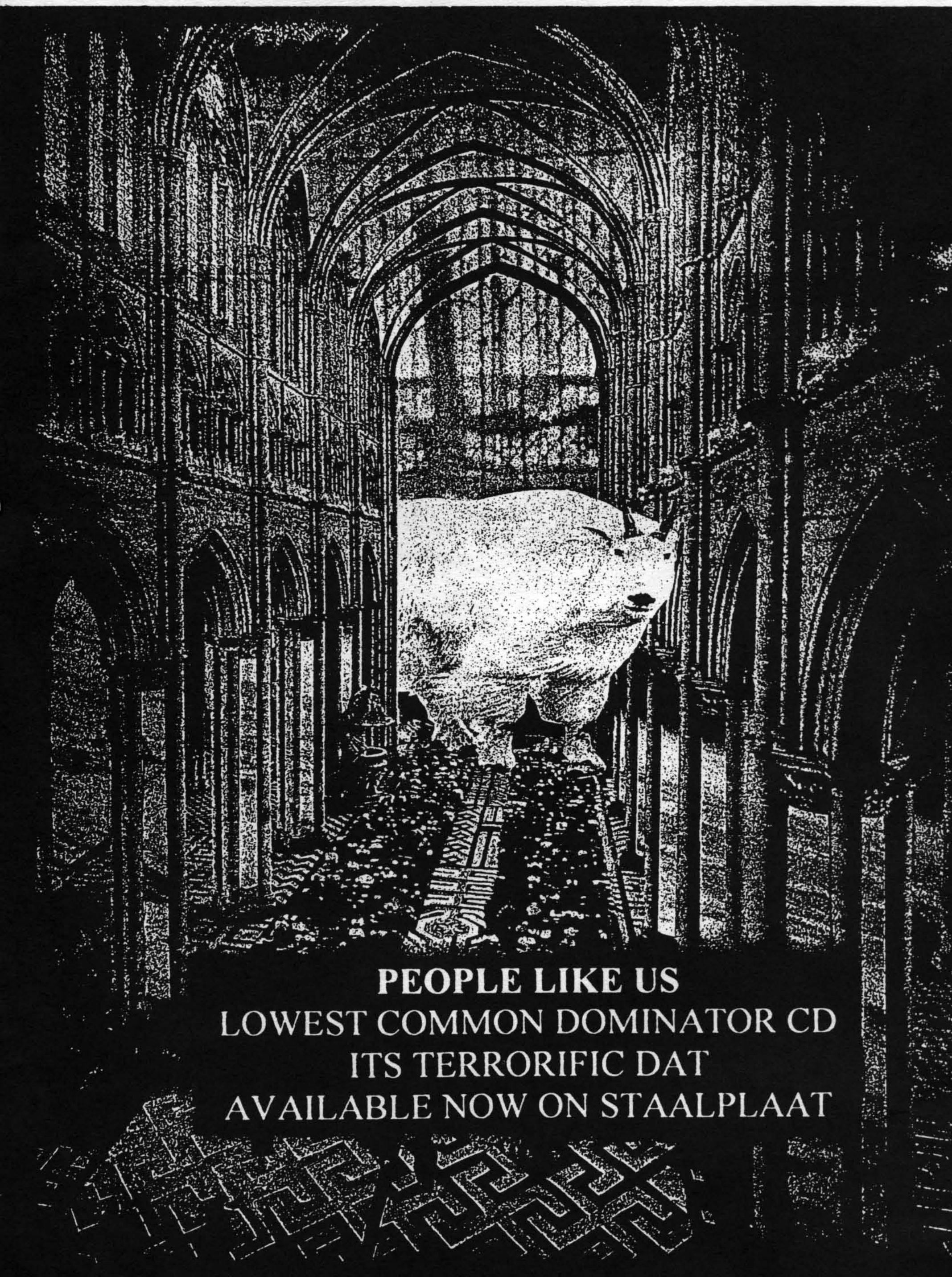
**LEIGH NEVILLE**

I hope we make a positive impression with MFTEQ11 The widening of our musical coverage reflects not only the numerous subsets of contemporary electronic music, and beyond, but also the development of our personal preferences. We feel the mix we've got in MFTEQ11 is heading in the right direction. Do you? We've arranged several giveaways, offering you the chance to sample areas of music perhaps foreign to you. We hope you take us up on these.

Count the number of times the "a" word appears in MFTEQ11 A scene saturated beyond redemption already? I can't remember what terms I used to describe these sorts of releases before the word "ambient" That word has come to represent a laziness in journalists, and in the music makers: a large percentage of the products are sub-standard. I'm not sure the scene will last too long. "Isolationism" is where we at MFTEQ are at. Dark ambience, cool atmospherics. But, if it means a few more ears get to experience it, why not label it under "a"?

Perhaps 1995 will see the end of the snobbery of categorisation, replaced by an unbiased appreciation of valuable, genuine creation?

**MATHEW F. RILEY**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# T.E.Q. MUSIC?

## New Releases
## 27/3/95

**ARTHUR LOVES PLASTIC**

**sperm warfare**

**drift pioneer**
**metal elf boy**

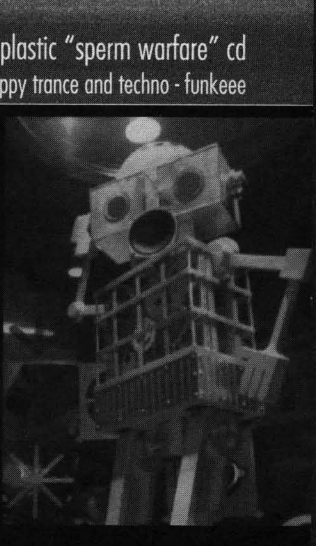
teqm95004 drift pioneer "metal elf boy" cd
contemporary electronica / continuous patterns and rhythms

teqm95014 arthur loves plastic "sperm warfare" cd
a bliss-fest of happy house, trippy trance and techno - funkeee

CD Prices via T.E.Q. Mail Order:
UK/EUR - £9.00, ROW - £10.00
except teqm95014 (A.L.P.):
UK/EUR - £5.50, ROW - £6.50

Out Now:
LAGOWSKI "WIRE SCIENCE" CD
PORTION CONTROL "THE MAN WHO DID..." CD
LOVE REPUBLIC "IS NOTHING SACRED?" CD
Out May 95:
PORTION CONTROL "STEP FORWARD" CD
Late Summer 95:
LAGOWSKI "WIRE SCIENCE 2"CD
[Lagowski/S.E.T.I. compiling early M.H. vinyl, demos...]
SOLAR ENEMY "tba" 2CD set

T.E.Q. MUSIC?, P.O. BOX 87, ILFORD, ESSEX IG1 3HJ, UK
[Try our "+ ASPECT 1" sampler tape - CHEAP!!! See page 7]



Need some visual stimulation? Then look no further than VISIONARY the best video label in the world as it is today! Don't know where to start as their catalogue is so vast, then buy their incredibly cheap 50 minute sampler video-cassette (£3.99) for a taster. Contact them at 28—30 The Square, St. Annes, Lytham St. Annes, FY8 1RF, UK. Or access their WWW site at:- http://www.state51.co.uk/state51/visionary/

After many, many years LEGENDARY PINK DOTS have left Play It Again Sam and will now be releasing material on their own TERMINAL KALEIDOSCOPE label. First releases are EDWARD KA-SPEL's "The Scriptures Of Illumina" CD, THE SILVER MAN "Dream Cell" CD, and later, LPD's "Chemical Playschool Volumes 8/9" 2CD, for which the band will playing live in Europe. Contact at:- Postbus 38253, 6503 AG Nijmegen, The Netherlands.

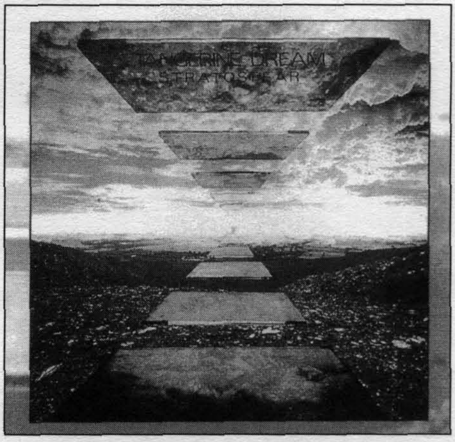
Dirk Ivens of DIVE is re-launching his DAFT label. He's looking for demos, from styles as far and wide as Industrial to Ritual and all means of Electronic music in between. Tapes to: Daft, Stationsstr. 116, 9120 Beveren, Belgium.

CHRIS & COSEY gather up all their back catalogue and will shortly make such gems as "Core" all the "Collectiv" series and their other CD's available once again on their CTI International label. Meanwhile they've been getting noticed amongst the current ambient crowds (at last) through the likes of "Out There A Thread Through Time" compilation. Some of the big, trendy names of the genre will be remixing old C&C tracks for a full album in the summer. So far, Andrew Weatherall, Carl Craig, Vapour Space, Psychick Warriors and Coil have been recruited. Cosey's artwork was recently exhibited in Sweden, whilst Chris is busy writing articles on musical equipment.

MINDS' EYE

CELTIC CIRCLE PRODUCTIONS of Germany have a vast selection of Electro and Gothic material on their roster, from such bands as YELWORC, THE HOUSE OF USHER, PAGE 12, AMGOD and RED SEKTA. They've set up a UK office dealing with promotion at 9 Chelmsford Drive, Grantham, Lincolnshire NG31 8PF, UK, and are about to publish a UK edition of the extremely influential German glossy 'New Life'

DARK VINYL are stepping up activity with a series of new releases, which include the European licensing of the newly launched Side Effects label, who're now resident in California. On Side Effects Europe, releases by LUSTMORD "The Place Where The Black Stars Hang" and T.A.G.C. "Burning Water" CD's. On Dark Vinyl itself; PREMATURE EJACULATION "Assertive Discipline" CD, ARCHON SATANI "In Shelter" CD, and a timely reissue of MASCHINENZIMMER 412's "Macht Durch Stimme" CD. D.V.'s ambient/trance offshoot Atmosphere has SECTOR's "Industrial Cosmetics" and ARECIBO (Brian Lustmord) "Trans Plutonium Transmission" CD's. And last, but no least through co-operation with Hong Kong's Sound Factory label there's a compilation CD "What's Sound Vol. 2 with the likes of Phallus Dei, Yoshihide, Watermann and Premature Ejaculation.



More TANGERINE DREAM reissues on the way... "Phaedra" "Rubycon" "Ricochet" and "Stratosfear" All have been re-mastered to follow on from their 5CD set "Tangents" of last year. Find out where all this ambience came from. On Virgin.

ENERGY REKORDS schedule in 95's first quarter: SPOCK "Alien Worlds" CD, SCAPA FLOW "Heads Off To Freedom" CD, CAT RAPES DOG "Biodegradable" CD & "There Is No Evil" single, INFAM "One Step" single and a New Romantic tribute compilation "To Cut A Long Story Short" just in time for the NME to rake all that up again.

DISCUS who released "55 Music Miniatures" a splicing of 90 second compositions from a diverse variety of artistes are looking for electro-acoustic composers to feature on a 5-way shared CD (shared in all sense, including costs) with 15 minutes of music. Contact at:- PO Box 658, Sheffield S10 3YR, UK.

The second volume of Richard Kadrey's "COVERT CULTURE SOURCEBOOK" has just been published. A good source of information and addresses, though it's still largely rooted in The States (not surprisingly). Published by St. Martin's Press, 175 Fifth Avenue, New York, NY 10010-7848, USA.

RAS DVA RECORDS springs from the Zoth Ommog U.S. fan-base with pre-Mentallo And The Fixer material as BENESTROPHE. On CD "Sensory Deprivation" is limited to just 1000 copies. Shortly the same label will release material by LEAETHER STRIP on CD, again only 1000 copies "Getting Away With Murder" will consist of all unreleased tracks. More Benestrophe will follow, plus various compilations. Contact at:- PO Box 92575, Milwaukee, WI 53202, USA.

DRONE RECORDS keep the vinyl seven-inch medium alive with plans for the following: VOICE OF EYE, TAM QUAM TABULA RASA, SMALL CRUEL PARTY, INADE, PARA-NOISE TERMINAL and S-CORE. Their in-house band MAEROR TRI feature fully on two CD albums, "Myein" on N D and "Meditamentum" on Holonom. Contact the label and band c/o Stefan Knappe, Loningstrasse 15, 28195 Bremen, Germany (BEWARE - new address!).

ELECTRO ASSASSIN are set for an active 1995 with the imminent release of a 3rd LP entitled "The Divine Invasion". 1994 saw the release of their "Bioculture" LP, but little else and this has resulted in both a split from German label Hyperium and of personnel. Vocalist Ian has hung up his cyber-suit and has been replaced by Canadian frontman Richard McKinley. He and Kevin Gould have completed work on the new LP and are set to release on UK's Cybertech label in March/April.

COLD MEAT INDUSTRY, the world leaders in Dark Ambient have produced a rather neat and gorgeously printed newsletter filled with information on their artists. No idea what it will cost you, but try sending an IRC or two and tell Roger I sent ya! Contact at:- PO Box 1881, 581 17 Linkoping, Sweden.

THE WIRE MAIL ORDER continues to expand and is about to set up its own label WMO. DESMOND SIMMONS' "Alone On Penguin Island" is slated to be reissued shortly, with recordings by COLIN NEWMAN to follow. Contact can be made via PO Box 54, Hitchin, Hertfordshire SG4 7TQ, UK, and please note they are asking a £5 subscription to cover costs.

All the world's gone ambient and Cleopatra join the club with their HYPNOTIC offshoot. Releases include SYNTHEASIA which features mixes from Leeb and Fulber, and cEVIN Key and Mark Spybey of Zoviet France collborate as DEAD VOICE ON AIR. Contact at:- PO Box 1394, Hollowood, CA 90078, USA. Or email: parasite@cyberden.com

SILENT RECORDS join together with IUMA (Internet Underground Music Archive) to create a Silent WWW site. As the premier ambient label in The States all of their artists can be accessed for information on latest releases, etc. Reach out to: http://www.iuma.com/Silent/

T.E.Q. hoped to be online by now, but we're still in the planning process (when are we ever not in the planning process!) and deciding exactly how we want to present everything. For now though you can catch snippets of information on TEQ products via the ArtAIDS site (see over the page). We hope to put a benefit compilation together for the cause later this year. Watch this space, better still, ask to put on our mailing list.

+ ASPECT 1
T.E.Q. MUSIC? Sampler Cassette (TEQM952P)

Compact Discs too expensive to try blind? Yes, of course they are. Then we've got the answer...

For only £1.50 (Chq, P.O., etc), or 6 x 25p stamps, or 4 x IRC's you can get a taste of the latest T.E.Q. MUSIC? roster of artists. Almost 60 minutes of beats and pulses and all areas in between, including two, unreleased cuts from SOLAR ENEMY and VANISHING HEAT.

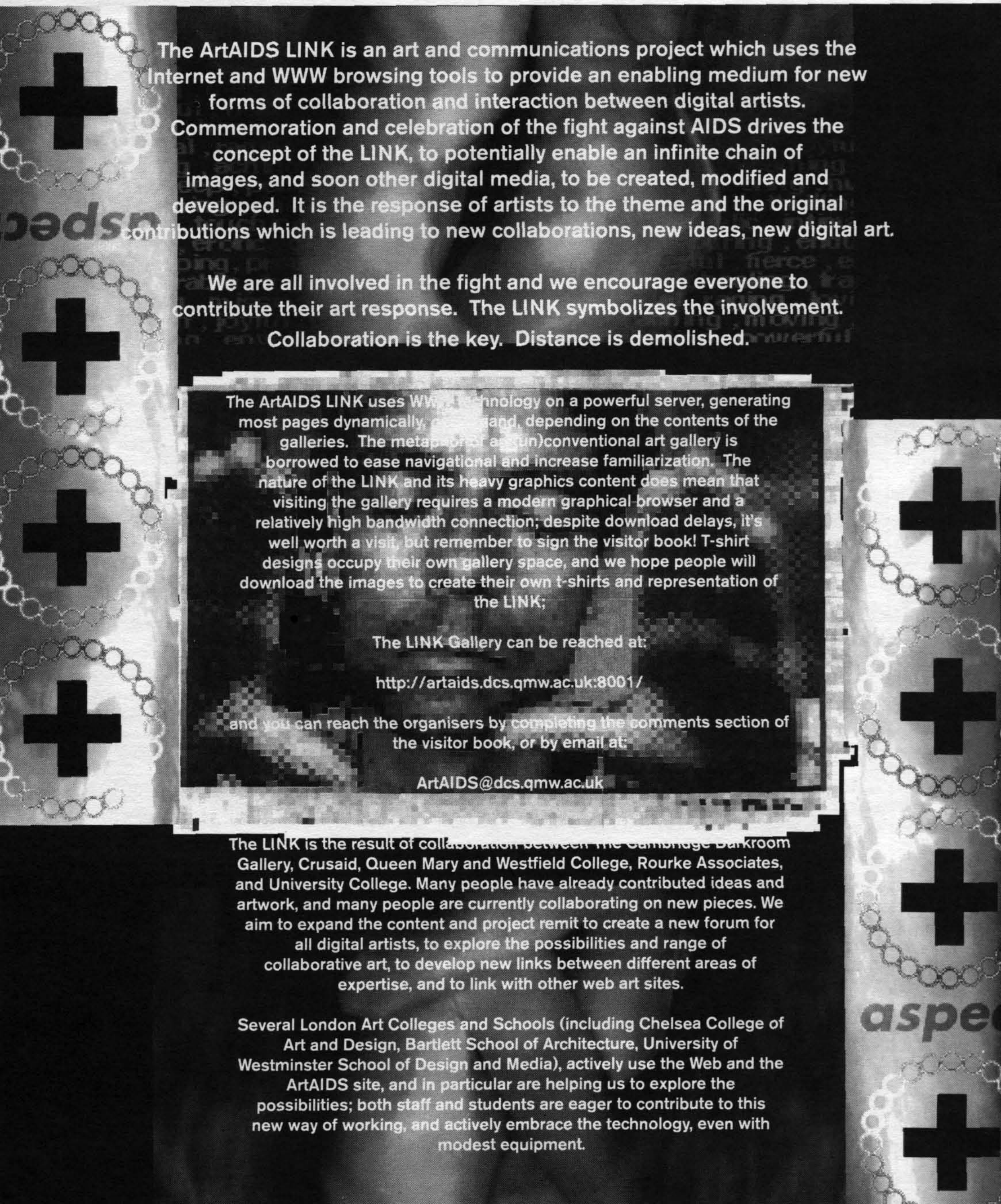
[Full line-up; DRIFT PIONEER "Fan", LAGOWSKI "Voiceprint edit" &"Vection", VANISHING HEAT "The Cabinet" & "Under The Subway (C.H.U.D.)", ARTHUR LOVES PLASTIC "The Plastic Men" & "Take Me Away", SOLAR ENEMY "Rapid Fire Reaction" & "On Gilded Wings (Version 2)", PORTION CONTROL "Abbo Dabbo" & "Under The Skin", LOVE REPUBLIC "Keep Movin' On".

+ ASPECT 1 is only available direct from The Empty Quarter mail order. Enclosed will also be a questionnaire, which if you return by May 31st 1995, could see a £5 voucher to spend from T.E.Q.'s Master Catalogue 2 winging its way to you, as one of 5 lucky listeners!

**aspect**

Send your payment (as per methods above) to: The Empty Quarter (+ ASPECT 1), P.O. BOX 87, ILFORD, ESSEX IG1 3HJ, UK.

# ArtAIDS



The ArtAIDS LINK is an art and communications project which uses the Internet and WWW browsing tools to provide an enabling medium for new forms of collaboration and interaction between digital artists. Commemoration and celebration of the fight against AIDS drives the concept of the LINK, to potentially enable an infinite chain of images, and soon other digital media, to be created, modified and developed. It is the response of artists to the theme and the original contributions which is leading to new collaborations, new ideas, new digital art.

We are all involved in the fight and we encourage everyone to contribute their art response. The LINK symbolizes the involvement. Collaboration is the key. Distance is demolished.

The ArtAIDS LINK uses WWW technology on a powerful server, generating most pages dynamically, on demand, depending on the contents of the galleries. The metaphor of an (un)conventional art gallery is borrowed to ease navigational and increase familiarization. The nature of the LINK and its heavy graphics content does mean that visiting the gallery requires a modern graphical browser and a relatively high bandwidth connection; despite download delays, it's well worth a visit, but remember to sign the visitor book! T-shirt designs occupy their own gallery space, and we hope people will download the images to create their own t-shirts and representation of the LINK;

The LINK Gallery can be reached at:

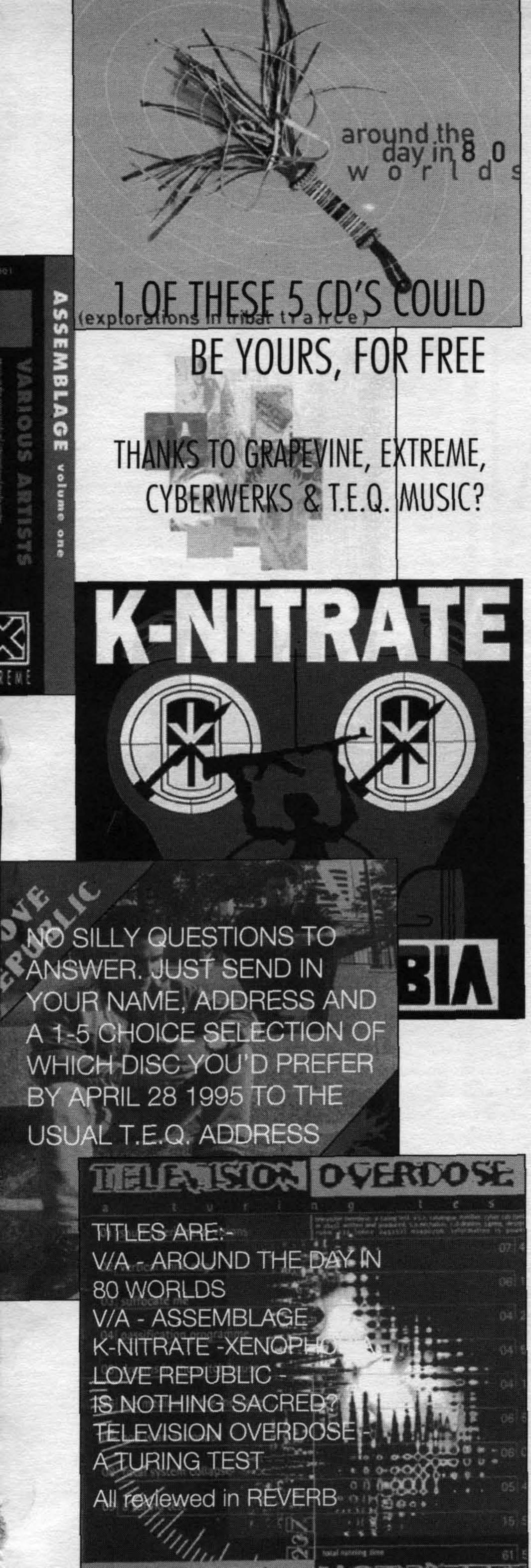
http://artaids.dcs.qmw.ac.uk:8001/

and you can reach the organisers by completing the comments section of the visitor book, or by email at:

ArtAIDS@dcs.qmw.ac.uk

The LINK is the result of collaboration between The Cambridge Darkroom Gallery, Crusaid, Queen Mary and Westfield College, Rourke Associates, and University College. Many people have already contributed ideas and artwork, and many people are currently collaborating on new pieces. We aim to expand the content and project remit to create a new forum for all digital artists, to explore the possibilities and range of collaborative art, to develop new links between different areas of expertise, and to link with other web art sites.

Several London Art Colleges and Schools (including Chelsea College of Art and Design, Bartlett School of Architecture, University of Westminster School of Design and Media), actively use the Web and the ArtAIDS site, and in particular are helping us to explore the possibilities; both staff and students are eager to contribute to this new way of working, and actively embrace the technology, even with modest equipment.


around the day in 8 0 worlds
(explorations in tribal trance)
ASSEMBLAGE volume one
VARIOUS ARTISTS
K-NITRATE
BIA
LOVE REPUBLIC
TELEVISION OVERDOSE
a turing test

1 OF THESE 5 CD'S COULD BE YOURS, FOR FREE

THANKS TO GRAPEVINE, EXTREME, CYBERWERKS & T.E.Q. MUSIC?

NO SILLY QUESTIONS TO ANSWER. JUST SEND IN YOUR NAME, ADDRESS AND A 1-5 CHOICE SELECTION OF WHICH DISC YOU'D PREFER BY APRIL 28 1995 TO THE USUAL T.E.Q. ADDRESS

TITLES ARE:-
V/A - AROUND THE DAY IN 80 WORLDS
V/A - ASSEMBLAGE
K-NITRATE -XENOPHOBIA
LOVE REPUBLIC - IS NOTHING SACRED?
TELEVISION OVERDOSE - A TURING TEST

All reviewed in REVERB

# DRILL

# PAROXYSM

photo: Nick Murray

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Newcastle, NE3 2TQ.

# MAGNETIC SUBMISSION

When Sebastian Koch and Luciano Dari from Sub/MISSION and MUSICA MAXIMA MAGNETICA respectively offered a free compact disc of around 78 minutes worth of mostly unreleased material to be packaged as part of this issue it didn't exactly take much persuading! With 18 bands included, "MAGNETIC SUBMISSION" (later to be released as a mid-price CD in its own right) surveys their entire roster of Electronic Dance, Industrial, Ambient, Experimental and Gothicism. Having received these CD's only a few days before we actually go to press, and without press releases for many of the bands, this is just a very brief overview of the tracks. I'm sure if you contact Sub/Mission, MMM or their parent company AUDIOGLOBE they'll be only too pleased to enlighten further. But, for now, just listen.

**01 - ORDO EQUITUM SOLIS**
Possibly the strongest Musica Maxima Magnetica act. A beautifully mesmeric male/female duo, consistently producing lush acoustic sounds over a series of CD's. More than ethereal, their music holds traditional mythological elements while opening eyes upon the world as it is today. O.E.S. are from Italy.

**02 - THELEMA**
In existence since 1985, a duo, originally inspired by the philosophy and magick of Crowley, the music of Thelema could be seen as ritualistic. With the rise in Dark Wave they should be ideally suited to the tastes of today. The track here from their second album recorded in 1994, broods with a slight air of Death In June melancholy.
THELEMA are from Italy.

**03 - GLOD**
"'Black Sun' re-interprets the ancient theme of the dying and reviving god, 'the hanged god', 'the burned one' The mystery of the rites of Eleusis. It is the farewell to the old aeon, of falling back into the darkness, the banishment of dead ideals." GLOD on "Black Song for a Dead Sun"
GLOD are from the U.S.A.

**04 - MELLONTA TAUTA**
Comparisons with This Mortal Coil and Black Tape For A Blue Girl are inevitable. Another duo, concentrating on melody, providing effortless romantic ballads and spacious classical backing. Their album "Sun Fell" was recorded at Blue Velvet studios, need I say more?
MELLONTA TAUTA are from Argentina.

**05 - TECHNOGOD**
After the mellow comes a blend of rock and hip hop. Not thumping techno bollocks as the name may suggest. Technogod these days sound like a softer, dancier Consolidated. They've already done an immense amount of groundwork; debuting on Nation Records, touring with the likes of Young Gods and Meat Beat Manifesto, this new album should see them burst through. Watch your nearest MTV...
TECHNOGOD are from Italy.

**06 - SYNTHETIC ZOO**

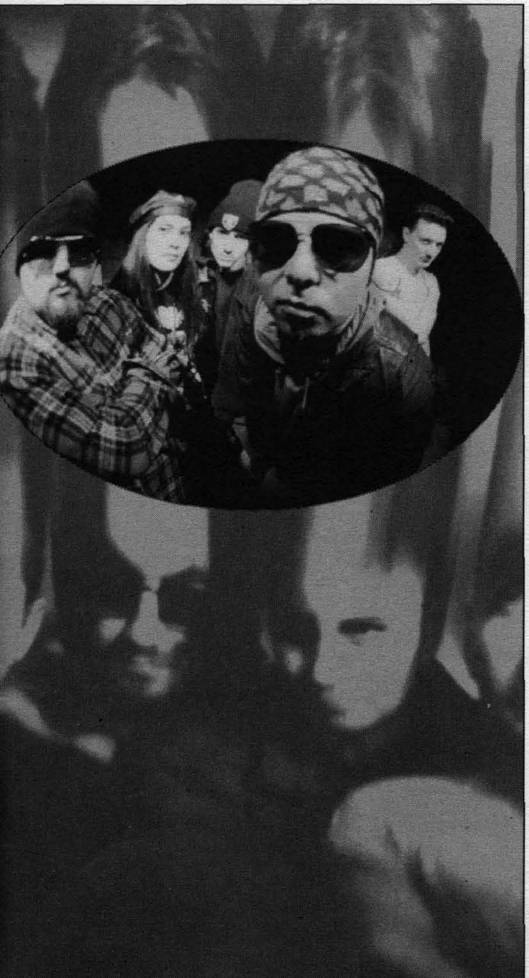
Heavy, loaded guitars and monotone, accentuated voice. Noisy pop. Who knows what's caged in Synthetic Zoo?
SYNTHETIC ZOO are from Italy.

**07 - KOWP**

Pankow may be buried below, but Kowp rise from their ashes. Familiar airy sonics, spacey thrash guitars and a voice spewing out all over, this track could easily be from Pankow's piece de resistance "Treue Hunde" Kowp, the name soon to be on everyone's lips.
KOWP are from Italy.

**08 - ALBOTH**

Free-form genius from a base of bass, drums, piano and painful voice. "A Swiss trio who lock into some rhythm from another planet and hang on like a terrier's jaws at a rat's throat", so says Edwin Pouncey, NME scribe. Be thankful they've left the screaming sax at home on this one. Noise par excellence!
ALBOTH are from Switzerland.



**09 - SWAMP TERRORISTS**

The ultimate guitar samplers, come hip hop drum stealers this side of The Young Gods. Main philosophy is recycling! Guaranteed to get those feet moving and bowels churning. Successful tours all over the globe, and even dates with the ever-loveable Whitehouse in Japan weird or what?
SWAMP TERRORISTS are from Switzerland.

**10 - CIRCUS OF PAIN**

A collaboration between the technoid frenzy of Swamp Terrorists and noise of Meathead. Deep hip hop grooves, sonic distortion and a mass of grinding loops, this version of a Meathead song goes up in flames.
CIRCUS OF PAIN are from Switzerland and Italy.

**11 - MEATHEAD**

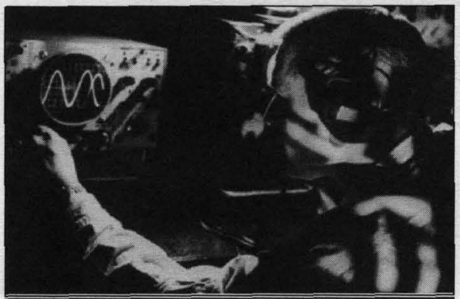
Originally working with the likes of Nurse With Wound, Skullflower and Ramleh, Meathead meets a matching of cyber minds and is more at home with Helmet than left-field experimentalists. A dirty sound with a rawness of freshly slaughtered flesh. You're dead meat, baby.
MEATHEAD are from Italy.

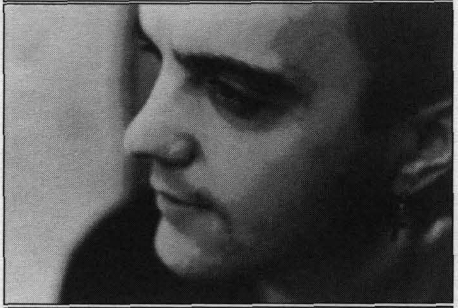
**12 - COLD**

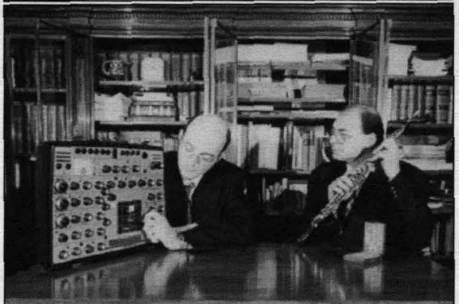
Another remaining anonymous. Cold's mania mix of guitars is held together by severely altered vocals and buried samples. Rock music for the late Nineties.
COLD are Italy.

**13 - TEMPLEBEAT**

More electronic-laden rock music, running the gauntlet of Hard Beat and Industrial. Serrated edges, abrasive tones this band has it all. Apparently sounding 'more German than a lot of German acts' but I can't really see any blackness in there - thank god!
TEMPLEBEAT are from Italy.







**14 - THE ANTI GROUP**
Adi Newton of Clock DVA's alter-obsession, the deeply multi-dimensional TAGC. Researching sight and sound to a precision maximum, the tonal qualities of TAGC's 'musical' work is quite literally beyond belief. "Iso-Erotic Calibrations" is the first new work in this area for five years and is easily recognisable as being more accessible than previous soundworks. The artist of course, denies all knowledge, "no intentions were utilised to make it accessible" Needless to say, TAGC are more than mere music.
THE ANTI GROUP are from the U.K., now resident in Italy.

**15 - CRANIOCLAST**
Moving further into the realms of exploring sounds, Cranioclast are one of the finest exponents of utilising found voices and archival documents. Only a 43 second snatch of nostalgia is included here, view their "Koitlaransk and Ration Skalk" for full effect.
CRANIOCLAST are from Germany.

**16 - MICK HARRIS & MARTYN BATES**
At first sight a bizarre collaboration between the musical component of Scorn, formerly of Napalm Death, and the unique vocal talent of Eyeless In Gaza. But if you've heard Harris' Lull ambient examinations, then lay across Bates' picture-book wordings and something golden has been patterned. Richly dark and bewitchingly expressive. Some have labelled this death ambient, I prefer not to use such a negative term. Beautiful.
MICK HARRIS & MARTYN BATES are from the U.K.

**17 - RAKSHA MANCHAM**
Constantly promoting awareness of the conscious state of Tibet, this troupe of ritual percussionists could be seen in the same light as Muslimgauze, though, of course, fighting totally separate causes. Their work hardly touches upon any electronic instruments, using mostly traditional tools in the creation of something very sensual. Unlike many groups who base themselves solely around percussion, Raksha Mancham are never repetitive to extremes.
RAKSHA MANCHAM are from Belgium.

**18 - THEATRUM CHEMICUM**
Coming from a totally different perspective musically, these two musicians are from classical backgrounds, one with a Masters in Piano and the other a past member of the Symphonic Orchestra in Rome. Their work as Theatrum Chemicum has a filmic quality, almost Morricone-like, but with a playful electronic edge. Diversely different, or what?
THEATRUM CHEMICUM are from Italy.

Rotating through sombre moods, dance rhythms, full-on noise, electrical ambience and a murder ballad or two, this has been your chance to glimpse the vast catalogue of Sub/Mission and Audioglobe for FREE. Contact them, tell them what you think. Maybe even buy a CD or three.

AUDIOGLOBE, VIA TURATI 22-28, I-50100 FIRENZE, ITALY.

Extreme gratitude from all at MFTEQ

# 21st Circuitry Tour Info Line:

For dates call

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## XORCIST

### PHANTOMS CD

**Cascades of brilliance cut deep to the bone with pelvic dance beats. "Varying intensity in mood ranging from neo-gothic crossed with heavy duty terror tech." B-SIDE**

GRACIOUS
SHADES

## GRACIOUS SHADES

### INOCULATION OF THE MEDIA

**"Material ranging from space excursions to haunted electro dance...despite having a wide range of music, the Shades manage to maintain their artistic identity throughout." Alternative Press**

## DEATH RAVE 2010

### COMPILATION CD

**Sorry, but we at 21st Circuitry just refuse to "chill out," & we found some artists that have the same problem. Shiverhead takes the Highway to Hell, NAP side-project "The Binary Corps of IX" burns the bridge +more.**

DEATH RAVE 2010

# Upcoming for April '95 ::

## Gracious Shades "Aberkash"

**-The Second Release of Gracious Shades: upbeat, with pieces of guitar samples inside power chord electronics as evil as the society we live in.**

# for May '95 ::

## Coldwave Breaks compilation

**-The documenting of this powerful movement of guitars colliding with electronics on the dance floor as it happens: featuring Chemlab, 16 volt, HATE DEPT., Pinchpoint (2 Contagion members), Piece Machine and much more.**

**e-mail ::: (look for download music instructions in other ad in this issue)**

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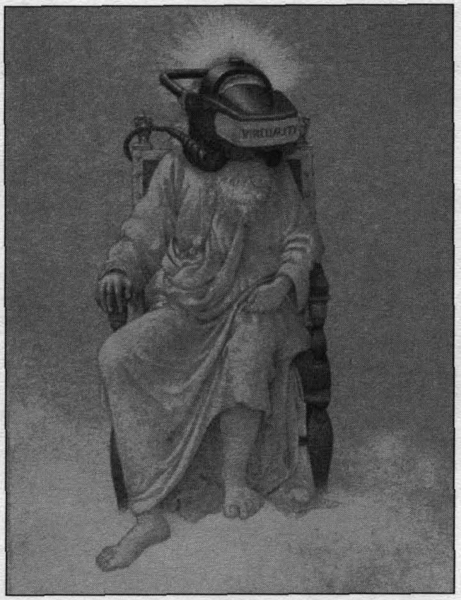
# OUTLAND

As most dance music is happy to play follow the leader and the critics argue whether the experimental high ground has been claimed by jungle, Outland just continues to sort the wheat from the chaff .......



When techno has approached political issues in the past, the results have often been embarrassingly trite or reduced to simplistic sloganeering. Not so ORBITAL's "Snivilisation" (Internal) their most ambitious and pessimistic release to date. The Hartnoll brothers have come a long way since the redemptive 'Chime' made such as impression and musically it is their most adventurous work, having added a whole host of extra elements to their already weighty musical cannon. 'Are We Here' investigates the angst of late twentieth century existence, where guest vocalist Allison Goldfrapp's beautiful voice reverberates across junglist rhythms, whilst 'Quality Seconds' is a Young Gods style thrash that bemoans the quickening pulse of life. The fate of outsiders is questioned in the claustrophobic beats of 'I Wish I Had Duck Feet' which samples heavily from 'The Last American Freaks' and the only sense of serenity occurs on the closing 'Attached' which offers a chink of light which cuts through the previous grey skies. If "Snivilsation" is depressing, typified by the the gloomy surrealism of the cover artwork, it perfectly captures a world caught between spiritual and economic malÅaise and a possible technological Utopia and as such is a greater achievement than we could have hoped for.

If Mr. C is painted as something of a clown by the popular press, he has quietly gone about the process of establishing himself as one of our most talented and innovative DJ's and with the launch of his Plink Plonk imprint an important collator of new talent. Plink Plonk's first compilation "Parasols" was a fine collection of deep house rhythms, it's high point being contributions from the secretive MEGALON who have just released their debut LP. "Pandora's Box" is not a record that instantly grabs you by the throat, instead it carefully lays out hooks to gradually pull you deeper and deeper into a mesh of eerie, often uneasy soundscapes. Where the surface appears to be calm, underneath it positively bristles with life of all description, embodied by the shifting cadences of 'Mission' However, it's not all dark shadows, 'Machine' veers between salvation and damnation and suggests that if Megalon can achieve this on a debut album, possibilities are endless. A band and a label to watch.

Whilst J. Saul Kane may have a productivity rate that makes the Stone Roses seem like Peter Gnomelike, his DEPTH CHARGE project has an influence that far outweighs the handful of singles released since its inception in 1989. In the meantime Kane has made his name as a DJ and remixed, most notably for Bomb The Bass, while the likes of The Dust Brothers and Mo' Wax have capitalised on his characteristic blend of eclectic samples and heavy duty breaks. "Nine Deadly Venoms" collects the aforementioned singles together with a few new tracks and a heady mix it is too. The self titled debut single that made his name is a collision of sonar blips, smouldering beats and snippets from kung fu movies that changed the face of dance music and s„till sounds just as fresh today. 'Dead by Dawn' is a spinetingling traverse through deserted graveyards, held together with the blackest humour and 'Goal' with it's lunatic rantings from South American commentators is along with Barmy Army's 'Sharp as a Needle' one of the best football records ever made. Kane is clearly a man who likes to work at his own pace, but when the end result is this good, let's just hope we don't have to wait another six years for another instalment.

Cologne's Ingmar Koch and Cem Oral have released a bewildering amount of music over the last few years under a wide range of pseudonyms, from the soothing tones of Bionaut to the unrepentant hedonism of Jammin Unit Vs. Walker's "Someone Killed Her". However, as AIR LIQUIDE, they have uncovered some thing much more unearthly and mysterious, "Nephology" their first release for Rising High (who are carving themselves a niche as home to the offbeat) was an alchemical work, full of strange resonances and dÛistorted signals, like broadcasts from a rogue satellite. The use of carefully selected samples, mutant hip hop and devil choirs gave the record an air of vicissitude that made it sound like no other. Their follow up double CD "The Increasing Difficulty Of Concentration" is a stage further in their metamorphosis, the Air Disc is spooked dub, interrupted by eldritch drones, the closing 'Robot Wars Symphony' is a Seventies sci.-fi. movie soundtrack put through the blender. The Liquid Disc is more intensely rhythmatic and contains 'Space Brothers', a serpentine cyber-skank that was the best single of last year. With their labyrinthian, other worldly sound sweeps Air Lockheed have proved progress is possible without resorting to all the old cliches. A band yet to put a foot wrong.

As ACID JESUS, Jorn Elling Wuttke and Roman Flugel also represent the credible face of the techno underground. A mix and match pairing of, respectively, an indie rock guitarist and a classically trained pianist and jazz drummer, their self financed eponymous debut album on Klang was a varied, stylish affair, far removed from the muscle band precision that dominates the Frankfurt trance sound. "MF2" is a blend of spacious echoey beats and rising and falling synth lines, earthed with an acidic kick. Jesus' is built around a sample of Lou Reed around which warm keyboard riffs circle endlessly, but best of all is the jazzy 'Mulunga' which sounds like a soundtrack to a cybernetic police series set in a desolate future metropolis. The duo also have an album out on R&S under the name PRIMITIVE PAINTER which is a Detroit influenced, languorous, musical opus and although very pleasant, lacks the originality and urgency that makes their other releases so diverting. Furthermore, under another alter ego ALTER EGO they have just put out a self titled album on Harthouse, which is a combination of the two, from the lulling subterranean trawl through 'Undersea Girl' to the more aggressive stamp of 'Tanks Ahead' 'Sentimental books' features some lilting neo classical piano and extracts from an old interview with Nico, while 'Nude Restaurant' has been remixed as a single by David Holmes to include some heavenly strings.

Combining musicianship and an ability to tap from a wide variety of sources, Acid Jesus continue to lead from the front.

As if that weren't enough. John also co-manages Frankfurt's renowned Delirium record shop and subsequent label which provides a vital outlet for new sounds and ideas. Their "World Of Delirium 2" is a less belligerent beast than its predecessor, GENETIC WASTE's "Palace Of Wisdom" places a deceptively simple melody over dive bombing rhythms, MIYAKO's "Far Out " is a spiralling distress call from a distant planet and other excellent cuts from the likes of STEVE STOLL provide a useful intro to the label. Delirium also have a subsidiary entitled 6am whose latest compilation is ideal for those restful early mornings and worth a look for the spiritual high of RED EYE's sublime "Guinea Pigs Agree" and the geometric patterns of ATOM HEART's "Grid Of Time. Electronic listening music as Radox head wash. On the other hand Harthouse show they are back on top of their game with the fourth instalment of their compilation series "Global Virus" with contributions from the ever reliable slow build of Hardfloor"s "Fish and Chips" and a particularly vigorous workout from the the ubiquitous Oliver Lieb in his Spicelab guise.

One man who has left Frankfurt is Olaf Finckbeiner and his impressive Pod Communications roster who has decamped for these grey shores, but bids his homeland a fond adieu with "Electronic Frankfurt" a collection of all things worthwhile in his home town. All the heavyweights are here - Atom Heart, Namlook, Acid Jesus and all manner of styles from beautifully judged ambience to totally over the top don't give a fuck assaults on the senses, particularly from the PCP crew. Standouts include the wonderfully agitated spastic rhythms of ACIDISN's 'Elephant' and a deliciously creepy outing for Uwe Schmidt's +N which sounds like tuning into the voices of the dead across a radio dial. A fine overview which promises more to come.

Similarly, another group of ex pat Germans making a name for themselves over here are Millenium Records who continue to issue finely crafted singles from the likes of SIDDHARTA and HEADMAN. JON RYMAN's debut EP "Architecture and artifice" is a curious blend of the sacred and the profane, 'Codeine Bullets' is a tranquil pain reliever with none of the after effects, 'Themroc' is an uncompromising industrial ode (presumably) to Michel Picoli's policeman eating iconoclast while the malevolent atmosphere of Trowbridge won't do much for it's tourist trade. All in all a promising start.

Zoth Ommog's Influence imprint has been improving it's roster of late and its second compilation, rather patronisingly subtitled "Music For Intelligent Ravers" is it's finest yet. Some of the ravier tracks such as POSTMAN's are a bit passe but the best tracks have a gothic air to them, INFLUID 3's 'We're always behind you' resembles Will if they ever chose to hit the dancefloor whilst Cerebus' opener sounds like a distressed mammoth having a fight with the Aphex Twin, to great effect.

Suck Me Plasma's excellent 1000 Ohm series has reached No. 6 and covers everything from the Prodigy sideways. Paul van Dyk continues MFS's fine tradition of carefully constructed melodic uplifters with "My World" in fact the whole of the second disc contains enough tuneful trance to rival Eye Q's brilliant "Behind The Eye" Not groundbreaking but definitely invigorating.

Candian Pupka Frey's DIN project has long been a favourite since his rather excellent debut "Fantastic Planet" of a couple of years ago and his new offering "Decade of the Brain" (Dove/Ntone) blows away the uninspiring efforts of his main role in the derivative Digital Poodle. The overriding influence of Kraftwerk is still apparent, especially in the opening 'Isoceles' but in the main this sounds remarkably current. The sleevenotes may scream "I'm going to kill you, you bastard " but the general tone is very restrained, deftly forged bubbling rhythms layered with ringing chords being his trademark. Best tracks are 'Orlando' with its wistful melody and swelling chorus, broken by shards of acoustic guitar and the laid back rather mournful themes of 'Space Jelly' Perhaps he SHOULD give up his day job!

Ntone also put out two excellent if widely differing ambient albums from JOURNEYMAN (who also records as Woob for Emit) whose "Mama 6", a collection of mostly lengthy soothing tunes that grow and develop from stoned dubby beats into firing house grooves,it's constant skin shedding never failing to maintain interest; and Paul Castle ( who made a series of fine tunes a few year's back under the name Mind Over Rhythm) whose "The Journey Of The Carchardon" under the name REAL LIFE is a constant delight. Swathes of lovely fat synth sweeps and delays usher in a variety of different sea scapes designed to give a musical insight into the life of the great white shark. Given that Castle is a shark obsessive and very sympathetic to his subject the overwhelming atmosphere is not one of danger but one of respectful grace and elegance.

LOCUST's Mark van Loen established himself as king of techno's miserablists earlier in the year with the superbly sorrowful "Weathered Well". Now with the release of AUTOCREATION's "Mettle" (the first from the Orb's Inter Modo Label), his project with Tara Patterson and Kevin Hector, he stamps the personality of the that record on so strongly your not sure whether he's subjugated the other two or that they're just as miserable as he is. Parts of 'Mettle' crawl so far back into their shell that you're often unaware it's still playing but deeper listening reveals new colours and shapes within the sepulchral gloom. 'Protoski' could be a lost fragment from Morricone's soundtrack to "The Thing" while 'Sliver' evokes images of microscopic creatures submerged at the very depths of the ocean. An intensely rewarding experience.

Richie Hawtin returns to his PLASTIKMAN guise with "Musik" (Nova Mute), a suffocatingly intense follow up to the more upfront acidic tantrums of his debut. Whilst "Sheet One" battered down your defences, the likes of 'Marbles' slither into your affections in a more insidious manner, like Hardfloor's best moments, you hardly realise it's there until you've got a fully fledged monster on your hands. "Musik"'s stark minimalism isn't going to be everyone's cup of tea, but concentration is here is on mood rather than adding flesh to the bones. And very moody it is too,the overall feeling is one of distinct unease. Hawtin is too skilled an operator to let things descend to to aural wallpaper - and occasionally he changes tack - both 'Ethnik' and 'Fuk' are guaranteed toe tappers and in the end he passes the "difficult second album" phase with comparative ease.

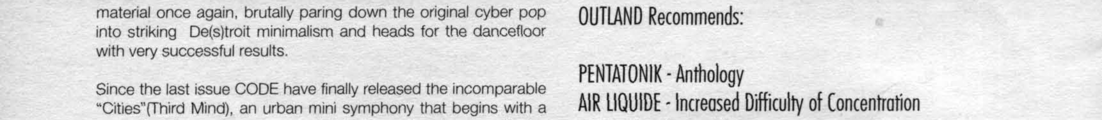
The transition from being a successful DJ to recording artist is clearly more difficult than a switch in the opposite direction. Having seen LAURENT GARNIER DJ on a few occasions and been distinctly impressed, his "Shot in the Dark" came as a severe anti climax. Given his fundamental understanding of dynamics when spinning other peoples' discs, he doesn't appear to be able to translate this to his own material, most of the tracks remain resolutely stuck in one groove and even if things begin brightly monotony sets in rather too quick. Even the the likes of LFO can't breathe life into the airless grooves of 'Astral Dreams' and the whole venture ends up being desperately disappointing.

Swedish wunderkind Robert Leiner shows him how its done, his SOURCE EXPERIENCE's "Different Journeys" is an exhilarating night drive, all pumping rhythms and powerhouse sequences ebbing and flowing. As such it sounds like a hybrid of the full frontal assault of his debut "Organised Noise" and the more measured hushed tones of "Visions of the Past" The majority of the tracks are relentless in intent, with barely audible whirrs and clicks that gradually pull you inside, 'Voices of the Spirit' being an especially vigorous pummelling that gradually fades to reveal a calmer, more spiritual interior. Whilst his first album pictured him as a distant cousin to the Aphex Twin, his subsequent releases have unveiled a more complex musical personality and "Different Journeys" is his coolest and most stylish to date.

YELLO are a band that seem to be forgotten in the rush to acclaim the Detroit scene and Kraftwerk as the fore fathers of techno. From "Bostich" through "Stella" and particularly "The New Mix in One Go" Yello consistently re-wrote the rule book on electro collage, Boris Blank assembling a formidable library of sound whilst Dieter Meier opined some oblique angle on desire and lost love over the top. Their tenth album "Zebra" suggests they are are less interested in monitoring recent developments than submerging them in their own house style, the driving sequences of the opening 'Room 606' being a fine example. All the characteristic Yello elements are here, heavenly choirs, a guitar lick here and there and Forties style horns on the single 'How How' Even if it does descend to mere formula at times and the surface is more polished, underneath they are no less idiosyncratic.

PENTATONIK have established themselves as a force to be reckoned with through a number of excellent singles on the Kudos label. Centring around the talents of the classically trained Simeon Bowring, his first release for the newly formed Deviant label collects these together in reworked form with a few selections from Pentatonik's live set, and a startling assortment they are too. Structured thematically, the songs combine grand synth motifs with a wide range of acoustic instruments from pianos to saxophones and guitar to elicit a broad range of moods and atmospheres. The four "Movements" act as a suite, where chiming melodies are undercut with busy circular drum patterns, whilst the older tracks have been stripped down and reconstructed to reveal new themes and ideas. Simeon has stated that his main influences are the classical electronic pioneers Stockhausen and Steve Reich but the overall feel of the record, particularly the closing track of the first CD "Create" is that of early Orbital, in the way that drums shift and melodies swirl around a central piano line. This is very promising stuff and if Pentatonik can progress in a similar fashion to the Hartnoll brothers, Simeon Bowring is going to be a name to drop for a very long time.

I've enthused about the merits of the Australian techno renaissance and both new releases on Psy Harmonics via Nova Zembla/KK bear this theory out. THIRD EYE's "Dance Of Creation" is wonderfully life affirming without resorting to any New Age bullshit, the opener 'Dying' is like being led to the gates themselves, as resounding sequences meet across powerful drums to merge with an angelic voice and chords that literally throw themselves out of the speakers. 'Towards the Still Point' is much more reflective with [illegible] mournful treated piano before launching into the floor shaking '[illegible]'. Probably the most [illegible] track is the conclusive 'Transformation/Joy' which hinges on the beat of a door being closed and leaves a dreamy melancholic feeling long after it fades out. ZEN-PARADOX's "From the Shore of a Distant Land" mixes his trademark shifting rhythms in tracks like the fogbound 'Dutigalla 1994' with more contemplative ambience such as the dark storm cloud of 'Analogue Exotica 2' and the gentler uplift of 'Distant Land' to produce his best effort to date. KK have also issued LASSIGUE BENDTHAUS' "Render Audible" in which he restructures his material once again, brutally paring down the original cyber pop into striking De(s)troit minimalism and heads for the dancefloor with very successful results.



Since the last issue CODE have finally released the incomparable "Cities"(Third Mind), an urban mini symphony that begins with a sweeping dawn vista across a bright 'Dawn' and ends with the mensch machinations of 'Workers' via the melodies to kill for of 'State' Theœy have since followed it with 'Criminals' a moody pop single with a haunting synth line and tormented guitar, coupled with the barking psychosis of 'Weapon' The only let down is the Corridor mix which strips the song down to a series of bleeps but also robs it of its personality.

Two other compilations worth noting are Slaughterback's "Sea of Tranquillity" and the third edition of "Trance Europe Express" The former is not the ambient sludge you might expect, in fact most of the (as yet )unknowns here are markedly upbeat. The best tracks are the VOLTAGE BROTHERS 'A Madness' with its crisp production and gently rising and decaying signals that mirror the best recent work of Richard Kirk, the wonderfully named GAGARIN's moonstruck 'Orbit' and HYPERPRISM's hyper melodic 'Cyclotron' which fits almost too many tunes into its joyous celebration of the end of eternity. Incidentally, for those of you lucky enough to possess a CD Rom you can also play a preview shoot em game called "Creature Shock" which is located at the beginning of the disc. Any offers? TEE3 is the most impressive instalment of Volume's attempt to catalogue the best in European techno. There are some superb outings from CAUSTIC WINDOW's charmingly entitled 'Cunt' in which Richard James eschews grim ambience for a blistering aural pounding that almost rips your head off and muZiq's 'Roy Castle' a fittingly eccentric tribute to a great man. Add to this AIR LIQUIDE's funky opener and essential contributions from BIOSPHERE and PULSE and you've got another must have.

Since relocating to Berlin, ex Clock Dva-er Paul Browse, together with partner Johnny Klimek and occassional collaborator ambient guru Dr. Motte, has been producing wonderfully diseased pop as Effective Force and thoughtful chill out as 030, that for the most part has gone unnoticed in this country. Now returning as SYSTEM 01, the project who produced the mesmeric hallucinogenic anthem "Drugs Work" a couple of years ago, they have released an album under the same title through Tresor. As the title might suggest this is a concept album, but this is about as far from Seventies prog rock as you could imagine. Utilising the icily cold atmosphere that made "Buried Dreams " so thrilling and filtering it through Berlin's techno underground "Drugs Work" is at once challenging, humorous and informative. 'Mind Sensations' harnesses a DAF style sequence to a cheekily filched soul diva with surprised reactions for both whilst the stoned grooves of 'Deadly and Addictive' are a serious investigation of the menace of crack. 'Disembodied Voices' is a miasma of the consenting and the dissenting with caustic interjections from one T. Leary, and the resurrected classic 'Paralysed Force' is a short sharp jolt of mental EST. By the time the cocaine induced paranoia of 'Family Drugs' has swirled out into the Mojave Desert, you're left questioning your own judgments. "Drugs Work" is smart drugs both for your mind and your body. Just say yes.

## OUTLAND Recommends:

**PENTATONIK** - Anthology
**AIR LIQUIDE** - Increased Difficulty of Concentration
**THIRD EYE** Dance Of Creation
**DEPTH CHARGE** - Nine Deadly Venoms
**SYSTEM 01** -Drugs Work

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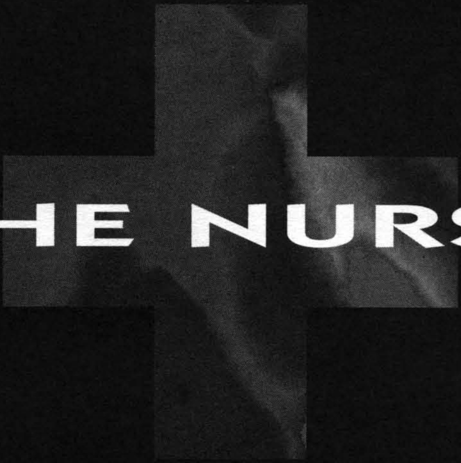

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# RECALL

## FRONT LINE ASSEMBLY
### Bill Leeb

"I was kinda worried at the start, we didn't want to get the 'Oh they're trying to sound like Ministry' crossover scenario. But I still think it sounds a lot like us. Even the way the guitars are used, really tight, and it still sounds really sequenced"

"In all the interviews I've done, that seems to be the general consensus. Even the hardcore electro-industrial guys are going 'yeah this is cool' its broadened everyone's horizons"

"We wrote like, a whole album, and then we scrapped it. We finished twelve songs which took about eight months, then sat back for three weeks, listened to them, and thought we don't like this. So we started again from scratch and did this. We pushed ourselves in the wrong direction - we wanted to sound harder without sounding contrived so I think we really were looking for some new elements even the Rap song, that was another new experience, like you said, if you take the chance it could go either way, but if it goes the right way it seems like an even bigger reward. Sometimes a chance pays off"

"Now we could do a full Rap album and people would dig it. The whole EBM thing like, died really quick, and I'm eager to see what bands like Nitzer Ebb are going to do for an encore... Front 242 tried, I don't think they had too much success. So it'd be nice to come out of this whole thing and still be considered a band on the cutting edge"

"The Fear Factory thing was one of the first steps toward us experimenting. We're used to everything being tight and midi'd and perfect, right, but all of a sudden you've got this tape of all this loosely played stuff, cause it's all alive. It was a challenge. We re-sampled everything on those remixes so it was a lot of work but we learned a lot of new tricks and ideas. It was a stepping off point for us"

"We had to wait a long time for sample clearances, the only ones we couldn't get were the 'Bad Lieutenant' sample which was on 'Sex Offender' and the Metallica samples, everyone else, Pantera, Sepultura... that was all cool"

The remainder of our conversation centred around Bill's general distaste for most ambient music, his love for 'Natural Born Killers' and 'Beavis and Butthead', and his passion for T.E.Q. MUSIC?'s re-release subjects, Portion Control. So much so in fact that Bill has written the sleeve notes to 'The Man Who Did Backward Somersaults'; TEQM's first retrospective. He commented that "Without P.C., there'd be no FLA and no Skinny Puppy"! High words of praise indeed.

Front Line Assembly have recently completed a video for 'Millennium' "Something like 'Hardware' except grainier", and have wrapped up a new Intermix album for release this year.

## CUBANATE
### Marc Heal

"The live work has really helped, we're much more confident now and I think that shows with the album. I think its a brave album, really mixing in different elements"

"A criticism of the last album ('Antimatter') was the Nitzer influence, that's gone now with 'Cyberia'. We don't sound like Nitzer Ebb anymore - we sound like Cubanate. I think we're an important band and we're doing things that, really as far as I'm concerned, no one else in the UK are doing"

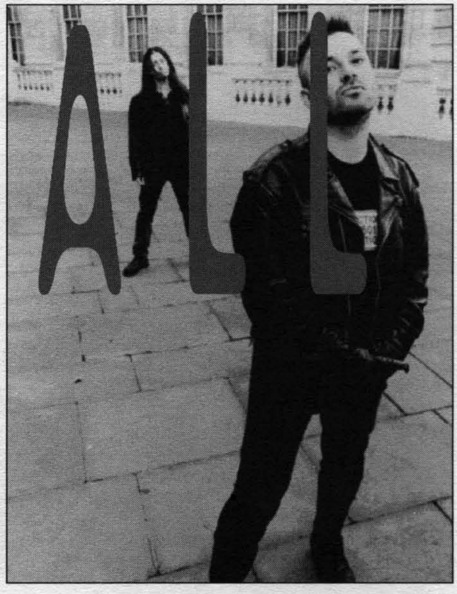
"We do have a strong Techno influence to Cubanate, I listen to a lot of hard Techno and it filters through. It may be more evident on this album, but that's natural, we're mixing more elements"

"The tour with Carcass is an interesting idea. I really don't know how we'll go down with that audience. Its a completely new ballgame for us, there is going to be a certain amount of prejudice but we've had to deal with that before to a degree. Any band with drum machines and sequencers is going to experience some prejudice from a Metal audience, but Cubanate are powerful enough to deal with it. If there's hostility I'll love it"

"There is a side-project I'm working on called 'Ashtrayhead' for 1995. Lots of black humour, lots of samples from sex contact lines and things like that"

(Cubanate toured with Carcass and were bottled, spat upon and jeered along the way. Marc took it in his stride and gave back as much as he took)

Cyberia is on Dynamica/Machinery



## NUMB
## Don Gordon

Vancouver's Numb have recently released their fourth album, "Wasted Sky" on KK Records. The album represents an important step forward for creator Don Gordon, as it shows an increasing debt to other musical styles than good old industrial noise, but never sounding like anything *but* a Numb release.

""Death On The Installment Plan" was the natural evolution from the preceding two albums. The self-titled Numb release was detached, brooding observation, coupled with a restrained tension and chaos. "Christmeister", on the other hand, was a first person distillation of hate and rage directed against self and a society viewed from the outside. "Death..." brings together these elements with a vengeance. A balance of chaos, structure, noise, violence and intellectualism in both form and thematic content and as such was certainly the summation of various elements that comprise the earlier releases. As such, incorporating more noise or 'de-structuring' would not have really added any more to where I had been trying to go. Instead it would have been somewhat of a re-iteration and at best have led to a rather abstract structured noise assemblage. Whilst this can lead to interesting results (as alluded to by tracks like 'The Trial') it was not what I was interested in doing at that point in time.

"The idea for "Wasted Sky" was not to be as obvious with the manipulation of the listener but attempt to lure the listener in by initially using a somewhat more recognizable musical vocabulary and then once you've got the listener's attention, taking him (her) into musical territory they would not normally venture into on their own accord. The opening track "Wasted Sky" is somewhat linear and less dense by Numb standards (but still has its "surprises") and as such I think is able to draw in the listener, but by the time you finish the album with "Seven Types Of Ambiguity" the listener has been through some fairly radical emotional and aural shifts. The rhythmic element is somewhat simpler and more club orientated than previous releases but one shouldn't be taken in by this. Repetitive rhythms act much like graph paper or a grid, it can make things seem more defined, more understandable, than they actually are. So, when I mentioned that I felt this was the most musical Numb release to date I meant that it initially seems more understandable relative to other Numb releases. It's still pretty "fucked up" compared to much of what is out there."

" My own musical tastes tend to be somewhat confused these days and I think some of the confusion has worked its way into "Wasted Sky". At the time I was consuming everything from Balinese monkey chant to Frankfurt techno, baroque to death metal to early Stockhausen electronic pieces. For me, the better electronic/industrial music is becoming less apparently electronic. That is not to say that samplers, synths and noise are not utilized fully but instead the way in which these elements are used is more "transparent". The form and structure are subservient to the concept. The instruments don't define the idea, instead the instruments are made to conform to the idea. The evolution of electronic music has been towards this point. Electronic music artists are defining themselves as much by what references to other music forms they include as much as by what they exclude. In the end it's the sense of thematic or musical "vision" that stands out. Synths, and samplers are no longer new, so the novelty of their sound by itself and simple digital manipulations has worn off so that it is content and context that define."

Gordon was initially a little worried about the reaction of listeners to the new material. Embarking upon an European tour in late 1994, with Dive as opening act, Gordon's fears soon proved unjustified. If a band can tour with Dive then I think one can safely assume the material will be fairly caustic.

"Barring one critic whom I met in Germany, who completely missed the point, the response that I have received to this new release has been mostly positive. Several of the songs from "Wasted Sky" were included in the set we performed for the '94 European tour (Oct./Nov.) and considering that the album had only come out a few weeks before the tour began I was surprised at how well the new songs went over with the audiences. It's usually your better known older songs that an audience reacts most strongly to.

"Personnel on the tour included David Collings on vocal, Sean St. Hubbs (the vocalist from the first Numb release) on drums and percussion, and myself on guitar and keyboards. Dave Ogilvie did sound for us. Numb live is always very different from the studio version of the songs (compare the live versions on "Fixate" to their studio counterparts) and this tour was no exception. Dave's treatment of the songs at the mixing desk are very different than Ken's approach to doing them in the studio. The song arrangements also feature more percussion and guitar than the studio versions. The tour was scheduled to include 23 shows in 9 countries of continental Europe but in the end a few shows had to be cancelled because of inadequate PA systems and the Prague show had to be cancelled because of visa problems. The opening act for the tour was Dive who were the perfect contrast to Numb. Both bands inhabit the darker side of electronic/industrial music but come at it from very different perspectives and as a result it really set a unified mood for the concerts but at the same time reinforced how distinct the sensibilities of the two acts are."

"Wasted Sky" also saw the last recorded outing of Conan Hunter. Gordon has one more album left of his contract with KK, but before then he has a few plans of his own.

"Whether the '94 touring version of Numb becomes the next studio version Numb we will see. Changing the personnel in Numb has allowed me to maintain a thematic and musical continuity while introducing new ideas and bringing in people whom I feel are right for helping me achieve the concepts that I am working with at a given point in time (somewhat analogous to picking the right actor for a role in a film). While this may have lessened the marketability of Numb by reducing the 'cult of personality' aspect I feel that it has made the releases much more accurate 'snapshots' of what they were intended to be.

"Before I start working on the next Numb album for KK Records I am planning to do an American tour in the spring and possibly a release with Madeleine Morris, with whom I did the "Blood Of The Lambs" performance piece a few years back. I'm also hoping this will be the year that I finally get time to finish off the 'music for soundtracks' album that I have been writing. I did a classical/electronic soundtrack for a play called "Photographic Memories" in '94 and I am hoping to do some more work like this in '95."

I must admit to being fascinated by the views of established electronic/industrial artists such as Gordon towards the massive techno and ambient scenes. As Europe is drowning under textural waves of ambient I wonder if there's a scene in Canada?
" The 'techno' scene (and by this I am including trance and ambient etc.) like all scenes has some really great as well as some really abysmal sides to it. Electronic music still hasn't made the inroads into North America that it has in Europe. Unfortunately, North American college radio is still dominated by this year's version of the 'garage' (=grunge=punk=pop-core=...) band and rave culture already seems to have lived and died its orgiastic ritual in the clubs. Personally I find myself drawn to the more extreme forms of European techno culture such as 'hardcore' with bpms of 170 and up or else to the absolute destructuring of long moody ambient pieces. If only they were emotionally darker I'd be real happy....."

# RECALL

## HOLY GANG

**Richard JK (23)**

"Holy Gang is a collaboration between three people over a period of a year and a half. Mark is a friend from a rock band in Brussels who I've known for years - its was natural to work with him, the other guy is J.P. 'Hogslayer' Everaerts, he came to work for us because he was Mark's engineer and also because he was engineer for the last two tours of 242"

"We all had the same point of view on Mike Tyson, I was getting involved with boxing two years ago because Mark is a big fan of boxing. I came to look a little more into boxing and especially with Tyson he was one of the world's biggest boxers. We studied what was going on, why he was in jail, what happened... and we felt if there was a rape, it was the rape of Mike Tyson more than anything else. For many reasons... too much money involved, he was black in America... if you look behind the headlines there are many things"

"We condemn rape one hundred percent but with Tyson it was really not fair at all"

"Tracks like 'Murder As Religion' are not about Tyson. That was Mark, he's into B-movies and stuff like that. They're B-lyrics, they're completely fictional. There is a frustration, a restriction with Front but also on the other hand, Holy Gang was Mark's idea and he comes from a guitar band so it was a mix. We used a lot of sound samples, using a sequencer, but we sampled some people playing guitar like the guitarist from Belgian band Channel Zero, the guitarist from Magnapop... it was a good opportunity for me to work with different people and different musical styles"

Although Holy Gang is envisioned as a one off, Richard is working on another purely electronic side-project with J.P. Everaerts. "Techno but with songs" is how he describes it.

On the subject of Front 242, the only release scheduled for the foreseeable future is the 'Live Code' live document.

"The position (with Front) is that we've been through too much shit over the last three years that we decided after the tour to, as Patrick says 'take a long break and to visit and explore new worlds'."

'Free Tyson Free' CD by Holy Gang (Play It Again Sam)

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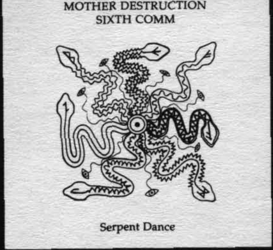

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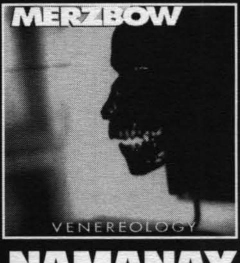

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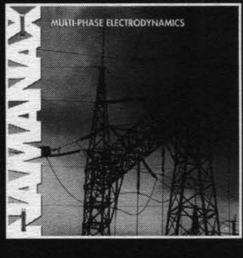

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# GOD Extremities

"There were giants in the earth in those days..." (Genesis 6.4)

Avant jazz, industrial noise, experimental dub, tribal hip hop. The connection? The connection is GOD, the eleven man retribution on a stagnating musical underworld. And forget any mercy from this unholy deity - GOD are demons in demonskin.

The grigori responsible is Kevin Martin, veteran musician, producer, club promoter, journalist and graphic artist. With more strings to his bow than most, Kevin has assembled as his own 'dream reality', the multi-headed beast GOD. Along the way he has collaborated with Godflesh's Justin Broadrick as TechnoAnimal, with Sonic Boom, Kevin Shields and Eddie Prevost as E.A.R., and with Justin, Dave Cochrane, John K. Flesh and Alex Buess as Ice. He operates the Pathological label, releasing material from the likes of 16-17 and Ice, writes for The Wire and Tower's Top and has compiled a collection of Isolationist music for Virgin's 'A Short History of Ambient' series. A busy little devil, but his driving force is, and always will be, GOD.

To the beginning then...

"Basically, there are two stages to GOD as far as I'm concerned. The first stage was up until the band I put together for 'Loco' (PDCD 1991), up until that point we'd mostly played with American noise bands and the line-up was probably more straightforward. I just got totally pissed off that every review associated us with imitating either bands like the Butthole Surfers, Swans, or with the British noise scene which at the time would have included AC Temple, Playground.., most of which I still don't feel any affinity to."

"So I felt it was wrong - it wasn't just noise. About the only thing that actually brought the band together at that point was a love of jazz. I think that's about the only thing we had in common. We felt we had to accentuate the things that we felt were original, accentuate the individuality generally. By doing that, it was a case of recruiting people who were like minded"

"Someone like Tom Hodgkinson (the Work/Henry Cow), not because I particularly like anything he'd played on but more because his attitude as a person was right... And it was an important political thing because I said to the band at the time that if we made these changes we wouldn't make any money out of this, it would purely be for the love of what we were doing and for the chance to make music we could feel passionately for and not treating it as a commodity."

"Obviously, it is a commodity as soon as it's in the marketplace but no decisions are made on that basis, which is a help and a hindrance. It's frustrating, nearly all the time, working with GOD because bands won't want us to support them, partially because they think that it's going to be complicated having ten people on stage. Also because it's going to be very loud and they worry about us stealing their dynamic on stage."

The line-up currently holds at ten players, with Alex Buess of Swiss experimentalists 16-17 guesting on bass clarinet for their latest "Anatomy of Addiction" (Big Cat 1994), saxophonist Tim Hodgkinson, guitarist Justin Broadrick, Russell Smith again on guitar (Skullflower, ex AR Kane and Terminal Cheesecake), Tom Prentice's electric viola (E.A.R.), bassist Dave Cochrane (Ice, ex Head of David and Sweet Tooth) and Gary Jeff, John Edwards (B-Shops for the Poor) on double bass, and Scott Kiehl (ex Slab and Sweet Tooth) and Lou Ciccotelli (Margaret's Moonshake and ex Slab) on percussion.

GOD have never fitted cleanly or neatly into one particular genre, something which must be both a hindrance and an advantage.

"The problem with not fitting in a genre is actually a really personal thing for me because as a teenager I never felt part of any clique. I'd mix with my best friend at the time who was a Rockabilly DJ, or I'd mix with punks, or I'd mix with friends who were making power industrial music. I was happiest doing that because as soon as you fit into a genre you make decisions through compromise, or through peer pressure.

That's something I've never been comfortable with. Most of the music I hold dearest is stuff that is completely original - Miles Davies' stuff in the seventies, the Birthday Party, Captain Beefheart, Can - these are people who developed their own vision and their own voice"

Kevin Martin will be shaking up a few more preconceived notions shortly with the release of a remix EP featuring the likes of Bill Laswall, Kevin Shields (EAR/MBV), New Kingdom and Justin Broadrick. As for his non-GOD projects, a new Ice single will see the light of day soon through new American label CarCrashh, and a TechnoAnimal album with Justin Broadrick is recorded and ready to go.

Demons to some, angels to others, GOD cannot be ignored.

# ILLUSION OF SAFETY From the Violent to the Sublime

[**HISTORICAL]** I can't think of any better way to start this piece than by quoting a portion of the IOS press release. It provides as effective an introduction to the history and members of the band as I could come up with, and it certainly cuts out the pretentious descriptions I'm preparing for the rest of the piece.

"Illusion Of Safety is a collective of six people producing experimental music. They've been described as creators of ambient, post-industrial, improvisation, power electronics, sound collage and decomposition.

" Illusion Of Safety has been the ongoing project of Dan Burke since 1983. Originally formed with the avant-rock band Dot Dot Dot to do live improv performances, in 1984 Burke began to work with Mark Klein, Mark Sorensen, and Mitch Enderle, employing a post-industrial compositional approach. Sorensen left the Chicago area in 1988 and at the same time Jim O'Rourke began to work with IOS. Since that time Burke has been joined by a fluctuating lineup of Thymme Jones and Chris Block (ex Dot Dot Dot), Klein, Enderle, and O'Rourke. Early in 1993 O'Rourke stopped working with IOS in order to pursue his own solo projects and in 1994 Burke began working with Kurt Greisch, a new member of IOS. Every performance and recording has had different combinations of one to five members.

"The Complacency label was founded in 1986 by Burke and Jones to release the music of IOS and CHEER-ACCIDENT. Complacency has released 12 cassettes, 2 LPs and one CD of Illusion Of Safety as well as one LP and three CDs by CHEER-ACCIDENT. They have also released works by La Sonorite Jaune, Eric Lunde, Hands to, Jim O'Rourke and Eddie Provost, and Organum.

"Since 1991 IOS has had a total of 7 full-length CDs released by the labels Staalplaat, Tesco, Silent, Odd Size and Complacency. Each release has been unique while still retaining the undefined characteristic of an IOS recording."

**[PROBE]** Undefined maybe, but numerous journalists have made unending attempts to describe and categorize the schizophrenic sonics of IOS. Silence, noise, pain, pleasure, rhythm, ambient, grim soundbites packed with graphic accounts of torture, mutilation, killing methods, gun training, street conversations, psycho-analysts, kidnappers, murderers. An IOS release is usually one or more of these components at least!

The very name "Illusion Of Safety" indirectly implies an underlying desire to shock. In EST #5, former collaborator Jim O'Rourke commented of IOS: "I'm not in it for the shock value like Dan Burke...". According to Burke, even O'Rourke is a little off the mark when trying to pin down the IOS raison d'etre.

"A very small % of IOS output has to do with social/political themes (which is I believe what Jim is referring to). There are many levels that IOS functions on and if I had to break it down to 2 of them, they would be beauty and honesty. Mst of our music is quite dark and sometimes abrasive, but I find almost all of this still has a sense of beauty and aesthetic continuity. We are concerned with the overall essence of the music, how the music interacts with us and the listener, and that the elements work together texturally, emotionally and compositionally.

"As for my interest in honesty ("grim soundbites" and politically suspect subject matter), it reflects my fascination with human psychology, the dichotomy within us all, the "struggle between the violent and the sublime". Sometimes it is hard to believe what people are capable of. That is the point of a piece like 'In 70 Countries' (about political torture), anyone can be made to do almost anything under the right circumstances. Another point with this kind of subject matter is a comment on how cold people can become, especially here in America where there is so much violence we are numbed after years of media conditioning. The name Illusion Of Safety implies a recognition of the cocoon most people surround themselves with, insulation from the world, society, institutions, people and especially themselves, all of which are likely to cause harm.

"Jim's statement is not entirely accurate. I like to use questionable subject matter (kidnapping, murder, deviation, torture etc) but I do not find it shocking, and I don't believe most people who listen to IOS would either. I assume most people who are into IOS know what is happening on this planet. My intention is not to shock, I think of this material as a documentary or investigation of the darker side of humanity, within which there are many contrasts and subtle ironies at play. If our music makes someone question or feel or think about something a little more or in a new way, then it has been successful (on that level). I am looking for some kind of reaction to our music in myself as well as the listener, whether it's physical, emotional or psychological."

**[INSIDE AGITATOR]** I feel "schizophrenic" is a fairly accurate adjective for IOS' output. From the violent to the sublime indeed. From noise to silence. And back again. This is why the majority will have difficulty with IOS products. But, they do say beauty is in the eye of the beholder, well, wait until hear the new double ambient CD "of and the". Absolutely gorgeous yet uneasy drones. "Bad Kharma" returns to the monstrous world of political torture, abuse and mechanical rhythms. Both these early 1995 releases are equally memorable, for different but related reasons. Perhaps a less divided stylistic output would see IOS gain ground in 1995?

"I cannot see settling in on one style for IOS in order to become more successful. If I want that I will pursue it with other projects that have an identifiable style (this unfortunately does seem to be a requirement for success) and will keep IOS evolving. I have always had a strong inclination to subvert "musical" structure, to use recognizable musical styles in an unusual manner. I am an anti-purist and enjoy working with many different styles. I have never seen any need to limit the output of IOS to one particular style. Now that some of my music is veering into hardcore techno (Lilycrusher), ambient space/trance (Cubensis), acid-disco (Groovy) and pop/noise/rock (untitled project with Thymme Jones), I have decided to keep these projects separate from IOS for various reasons. Mostly I think IOS should stay clear of any current musical trends and should remain unpredictable, challenging, beautiful and dark.

"Sometimes I need to do noise, sometimes I need to do ambient, and sometimes I need to do rhythmic material. I enjoy working within these areas equally. I see these as all part of the same continuum, and working with them fulfils different needs in us and hopefully the listener as well. I strive to have each IOS release different from any other (in the case of "Distraction", each piece) to keep myself as well as anyone else interested. There should be no generalizations about who does what in IOS except that I am usually responsible for the beats and the voice samples. We all work from similar sensibilities and have attempted to develop our own coherent language that exists outside of conventional music forms.

"Some of the forthcoming IOS releases are less schizophrenic individually. I have a solo collage piece called "Rules Of The Game" coming out on eM 13 (Germany) as a 3" CD. there is a twenty minute electronic synth based piece done by Thymme and I called "Horror Vacui" coming out on Old Europe Cafe (Italy) as a split CD with Randy Greif titled "In Our Little Bodies" "Bad Kharma" will be released by We Never Sleep and is kind of a follow up to "Inside Agitator" Mark Klein and I are almost finished with a double ambient CD called "of and the" This release is all very long slow moving pieces with no noises, edits, interruptions or human voices. the next IOS CD on Complacency is called "From Nothing To Less" and is a compilation of live performances done by Thymme Jones and myself. This recording is a bit of a departure for us as it is exclusively improv and features no sequencing or sampling. I plan a noise CD and another decomposition CD more schizophrenic than "Distraction" for late '95 release."

**[DISTRACTION]** Dan Burke is the constant element in IOS. It's essentially *him*. But there was a time in IOS' development when, to some outsiders, myself included, the IOS product was slowly turning into a Jim O'Rourke sound. The minimalist styles that O'Rourke has now become renowned for, were supposedly creeping in and engulfing IOS. The project became less unpredictable around the "Probe" release. Burke is able to put the record straight.

"IOS has been my project since the beginning with different combinations of all involved. Lately things seem to be happening in pairs. Mark Sorensen moved to San Francisco in 1988 and that is when I met Jim and asked him into the group. Jim stopped working with me after our tour of Europe in November '92 when we were confronted about "In 70 Countries" quite a bit. Jim realized he could not agree with the way I handled political subject matter. This I found understandable and we have remained good friends, but we haven't done any music together since that time. I think we might work together again but he has become quite busy on his own.

"It's not really accurate to say the IOS sound was turning into a Jim O'Rourke sound. We have all worked and developed along parallel lines. Jim's main influence on IOS can be heard on our live split LP with Holeist (out of print), parts of the "Cancer" and "Historical" CDs, and on "Probe", which was a 50/50 collaboration between Jim and I. IOS has a long, fertile history as a community of artists working together, learning from each other, and developing a language. Jim O'Rourke is just a part of this history, but since he has the most name recognition it is assumed that his role is much greater. This faulty inclination is perfectly exemplified by what has been written about "Water Seeks Its Own Level" and "Distraction" Both Jim and I are not too pleased in the way press has been handled regarding our work together (and with these releases in particular). "Water..." is all my own work except I incorporated some taped DX-7 performances Jim gave me. For "Distraction", jim programmed the beat and played guitar on the end of "Helen Your Brain, Forever Since Abut Breakfast" and again I used some of his DX-7 performances in that piece."

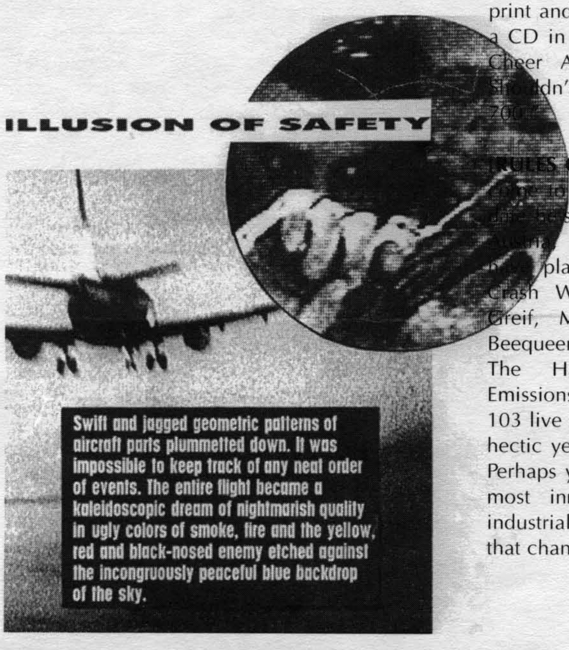
**[LOOKING FORWARD TO SILENCE]** Given the preoccupation with all things ambient, IOS' "of and the" could be massive. The release of "Water..." on Silent was a step-forward for Burke given that label's reputation and influence. Retaining that IOS trademark menace on "of and the" will probably not limit the possibilities for that release. The chances of being noticed by the ambient/techno crowd are there. It would be nice if everyone jumped on the sinister ambient bandwagon of IOS. Just as people appear to be doing with the "isolationist" movement in the UK.

"It is possible. Having the CD on Silent could help gain some new audience for IOS. A lot of people seem to be opening up to new forms and are getting tired of similar sounding bands. I think the ambient/post-industrial/noise scene is all part of the same continuum and hopefully others do to. Unfortunately few are as anti-purist as I am. There is a lot of great work going on in this dark/ambient crossover. For instance, the Isolationist compilation CD on Virgin is brilliant. The Aphex Twin piece is very experimental and abrasive, really unexpected. I have played at 2 Drop Bass Raves in the Milwaukee area doing my Cubensis material. I am interested to do this more, play chill out rooms etc. I am looking forward to hearing someone sampling IOS in a pop or techno context, but can't really see people using IOS as an influence. There is a long historical context for this kind of music and there is already plenty of sinister ambient around."

**[HISTORY IS WRITTEN BY THE WINNERS]** Or those who get the press and airplay. As is the case with most industrial/post-industrial bands IOS have largely been ignored by the press in their own country, aside from an article in Option and the usual industrial magazines. Take note of the following sales figures for IOS and Complacency CD releases. These numbers as far as I can tell, appear to be fairly representative for these areas of music. Silent has done a little bit better for IOS, so, given the chance who knows what might happen? If The Aphex Twin can sell bucket loads of his very derivative "Ambient Works 2", then what price IOS given a little hype and promotion at the right time with the right wording? It would be interesting to see the reaction if say, Future Sound Of London used an IOS soundbite.

"Within 9 months of release Silent has paid me for 1200 copies sold of "Water..." They tell me they are almost up to 2000. I think they can do well with any title as they do good promotion and have great worldwide distribution as well. Our Staalplaat CDs are at about 1000 each ("Probe" and "Historical"). "Historical" will be repressed by Soleilmoon here in the US. Our Tesco CD "Cancer" has only sold about 800 probably due to the unmarketable packaging. The "Fifteen/Finite" CD on Tesco sub-label Functional has just been repressed after the first 1000 were sold. Including promotional copies Organum's "Submission" is at 1100 (we are waiting to repress); O'Rourke/Provost "Straight day..." is at 1200; IOS' "inside Agitator" is at 1500 (out of print, maybe it will be repressed); IOS' "More Violence" LP is at 1100 (long out of print and will be rereleased on Complacency as a CD in '95); the Fixated project is at 600 and Cheer Accident's "Dumb Ask" and "Babies Shouldn't Smoke" are at 1000 (out of print) and 700."

**[RULES OF THE GAME]** Dan Burke's looking to come to Europe with IOS in May this year To date he's played as IOS in France, Switzerland, Austria, Germany and the Netherlands. IOS have played with, among many many others, Crash Worship ADRV, John Duncan, Randy Greif, Merzbow, Zoviet France, Hands to, Beequeen, Thu 20, Condom, Algebra Suicide, The Haters, Metamkine and Nocturnal Emissions. As of November 1994, they've given 103 live performances. 1995 will be just another hectic year for Burke and his IOS collaborators. Perhaps you'll get the chance to experience this most innovative of the multitudinous post-industrial practitioners for yourself. Pray you get that chance.



Swift and jagged geometric patterns of aircraft parts plummetted down. It was impossible to keep track of any neat order of events. The entire flight became a kaleidoscopic dream of nightmarish quality in ugly colors of smoke, fire and the yellow, red and black-nosed enemy etched against the incongruously peaceful blue backdrop of the sky.

# ZEN PARADOX
# From a Distant Land

It's not hard to assess the impact that Australian bands had on the independent music scene in Britain in the the late Seventies and early Eighties. Luminaries such as The Birthday Party, SPK, Foetus and Dead Can Dance all decamped from their native land to descend upon a cold and unprepossessing London and things would never be the same again. Only the likes of Severed Heads remained out on a limb in Sydney refining the art of producing perverse pop. However, by the mid Eighties this well of talent appeared to have run dry, the Australian labels appearing keener to promote designer schlock like INXS and various soap stars than concentrate on new talent.. But a renaissance appears on the horizon , forward thinking labels like Dorobo and Extreme with artists such as Paul Schutze and Shinjuku Thief have emerged with a willingness to take chances and experiment. Psy Harmonics with Zen Paradox and Lumukanda aboard are very much part of this brighter future.

Zen Paradox and its various offshoots are the brainchild of Steven Law, who began his musical career in a pure electronics band called Guild Of Fire which also featured the talents of Andrew Orion later to become a co- conspirator in Starseed Transmisions. When Guild of Fire fell apart, he replied to an advertisement in a music store and in 1990 Foil, whose self produced debut "Cold Bringer" was championed in these very pages, was formed. Initially the band was creating spontaneous and experimental music, Steven describes their first gigs as "totally improvised chaos", and it was a few months before they eventually evolved into songs. Difficulty in finding a labelled them to finance the first record themselves although the band now have industry backing. Steven only left the band recently when there was a conflict of interest in musical direction (Foil are now very much in a Rollins meets techno mould) and his own projects began to take up all his time.

"I've always been interested in electronics, bands like Nurse With Wound, who are totally off on their own planet, and the Legendary Pink Dots have always been a big influence and I never get tired of listening to them. I think that by the mid 1980's electronic music was really regressive, although that probably had a lot to do with the synthesiser manufacturers not coming up with any interesting machines, which is why a lot of people went back to using analogue synths. I became interested in what was happening in Detroit, when I heard Model 500 I got excited and that fired my interest in techno. I tried to bring that sort of approach into Foil but after a while it wasn't really working so I decided to channel this into a solo project and Zen Paradox was started in early 1992."

It was about this time that Steven hooked up with Ollie Olsen's Melbourne based Psy Harmonics label. Olsen is well known as a prime mover within Australian independent music, his No project was combining metal with electronics before Ministry and garnered a large home following, although it never really travelled. He then went off on somewhat of a tangent in Max Q with INXS's Michael Hutchence(!) before setting up Psy Harmonics in 1992 to provide an outlet for new Australian talent. Aswell as being home to the above and Olsen's own Third Eye, Psy Harmonics also counts Aquila , a Warp style oufit from Adelaide, and the acidic Voitek amongst its ever growing roster and these should see the the light of day over here soon via a distribution deal with Nova Zembla. It appears as elsewhere that in Australia techno is very much a growth industry.

"The dance scene is fragmented, techno is centred in Melbourne, especially trance and acid, although there is also a strong scene in Adelaide (home of Juice Records ) that is much more influenced by the Detroit sound. In Sydney its more gay and house styles aswell as acid jazz. The difference is that in Europe there's so much access to this sort of music that its almost reached the point of overload whereas in Australia we're starved of it and that's why it has more impact on the music being made here. I think it also has to do with the isolation and the space here, you could drive for 100km without seeing a living soul. I really like to go out and get away from people( in his rare spare moments he collects insects) which is not something you

could do easily in Europe!"

Not that Steven has had much chance to get out recently, 3 albums and a single released within 18 months have meant a lot of time ensconced in his own home studio. His latest record, "From the Shores of a Distant Land" is a blend of characteristically energetic rhythms with dense exotic soundscapes. And there is plenty more in the pipeline.

"I've just finished a collaboration with Voitek which is a mixture of weird ambience, electro and dub and almost entirely improvised. When I get back off tour I'm going to start work on a new Starseed Transmissions record, which will be a lot more rhythmic than the first , "Metamorphic Illuminations", which owed a heavy debt to the German electronic pioneers of the 1970's.

"Tangerine Dream were a big influence on me early on, I think that everything that they've done since 1980 has been crap but the first few albums are amazing. You could play "Phaedra" in a club and it would sound like it was recorded two days ago, that stuff is timeless. At the moment I listen to a lot of avant garde and classical music like Ligeti, Stockhausen, Xenakis and John Cage, which I can also use for sampling purposes, some of the sounds they create are absolutely incredible. I'm considering using other elements aswell as electronics, I've used a guitarist when playing live and I'd also like to bring in a vocalist. However, I hate the house style of singing and I'm also sick of industrial "cookie monster" vocals, I used to love bands like Skinny Puppy years ago but that style has been going nowhere for a while and even put me off the bands I liked in the first place."

However, Steven is pleased that the electronic scene appears to be centred in Australia rather than bands having to move to Europe in order to be heard,

"In the mid 1980's the music scene was dead here but at the moment is healthier than it's ever been."

# GENESIS P'ORRIDGE Pigface, Cyberspace and Thee

The merest mention of Genesis P. Orridge triggers a multitude of images in one's mind. From performance art with Coum Transmissions, inventing Industrial music with Throbbing Gristle, pioneering Acid Dance with Psychic TV, and founding Thee Temple ov Psychic Youth, he has become a mythological figure in the tradition of Burroughs and Leary. He is also, in his own words, a 'triggered exile' forced from the family home in Brighton and now a resident of Northern California, Genesis has become highly involved in a myriad of projects and ideas, busier now than for many years and the proliferation looks set to continue.

Speaking to Genesis we discussed many things, from his involvement with Pigface and Skinny Puppy, to his feelings on the legacy of TG and of the global information war as he is still waging.

## PIGFACE

"Pigface has been one of the most positive things since getting here. When we first got here, through mutual friends, we met Timothy Leary, and for that first year we were in America, most of the stuff we were doing was all the videos and sound mixing, live, for Timothy Leary when we was doing talks."

"I'd do a talk too, I'd maybe talk about the hypocrisy and bigotry of the British Government and social system! That got me into doing spoken word which I'm still doing in my own right. I do a combination of spoken word and possibly a ritual at the end some Shamanic type of things. The other thing was my immigration lady told me about Pigface and that they were interested in me doing some stuff with them. She does all the visas for everyone - she met Martin (Atkins) because she was the first manager of Public Image way way back. She told me about Pigface and my initial reaction was 'Urghh... Pigface?' So Martin rang me up and did his fabulous propaganda, and sent me some CDs."

"We stayed in touch and he said 'Why don't we just try it out, come along when we're in San Francisco' so that's how I got involved. The first one was a one-off in San Francisco and I had such a good time. It was uncanny... I was improvising keyboards and vocals like I already knew the stuff! I picked up certain riffs and keywords they used and... that got me into the Pigface thing."

Since those initial shows, Genesis has contributed to the latest Pigface epic (through Devotion in the UK) 'Notes From the Underground' and is continuing to work with the Martin Atkins collaborative. Rumours abound of an impending European tour if Genesis' 'Visa problems' in the UK can be resolved.

**SKINNY PUPPY**

"I met Ogre through Pigface, now I'm working with Skinny Puppy (on the new album 'The Process'). Ogre doesn't have any effects on his voice and it sounds really good - he's got a great voice. The Pigface album was what set it all off, we both realised when we heard the playback that we couldn't be sure which voice was which, our voices blended so well. That got us into thinking of doing things together. So, on the new Skinny Puppy album I've been basically hired as a consultant. I helped with concepts and ideas and information, the title of the album. I took all my TG stuff into the studio and mangled it and showed them how it can be distorted and changed. Martin worked on it too (as producer after Rolli Mossiman was fired).

"From that, Ogre and I have decided that the next album we're gonna do it just him and me. We get on very well, but also we can push each other - very intense!"

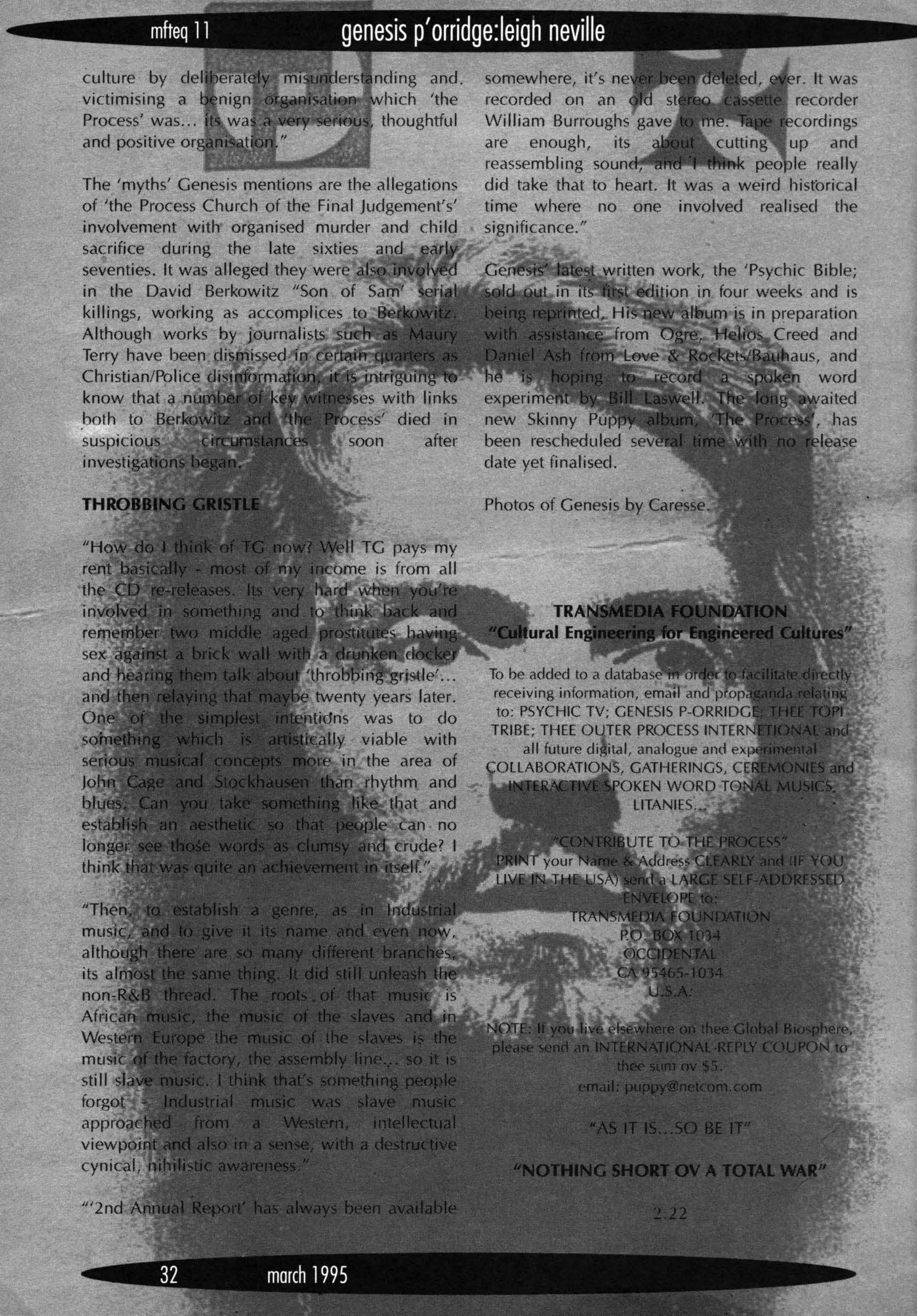
**THE PROCESS MEDIA LAB**

"(There is) an ongoing, long-term project on the Internet that will go along with the Puppy album. We're got various gopher sites so that when people get the album they'll be able to actually access all the information it was based on. They can go into it and find out all about a song and get references to other places, what we felt it implied and why..."

"I think the great thing with the Skinny Puppy connection is that Puppy and I are really determined to do most of our work on the Internet. We've already worked out that we can do live concerts on the Internet that people can download free, posters, quick time videos there's a whole audio visual library people can get free already. Its all about what I've always been interested in - freedom of information."

"It just dawned on me that is like the old zeroxs and cassette tapes, now its going to happen on the computers. You can swap information to people across the world. The tactics and strategies are the same - slogans and cryptic remarks about behaviour."

"Initially the people accessing the sites will be Skinny Puppy fans because the FTP site is 'puppy at netcom con' There's section about Puppy but there's also a lot on 'The process' as well which will direct them to other databases."



culture by deliberately misunderstanding and victimising a benign organisation which 'the Process' was... its was a very serious, thoughtful and positive organisation."

The 'myths' Genesis mentions are the allegations of 'the Process Church of the Final Judgement's' involvement with organised murder and child sacrifice during the late sixties and early seventies. It was alleged they were also involved in the David Berkowitz "Son of Sam' serial killings, working as accomplices to Berkowitz. Although works by journalists such as Maury Terry have been dismissed in certain quarters as Christian/Police disinformation, it is intriguing to know that a number of key witnesses with links both to Berkowitz and 'the Process' died in suspicious circumstances soon after investigations began.

**THROBBING GRISTLE**

"How do I think of TG now? Well TG pays my rent basically - most of my income is from all the CD re-releases. Its very hard when you're involved in something and to think back and remember two middle aged prostitutes having sex against a brick wall with a drunken docker and hearing them talk about 'throbbing gristle'... and then relaying that maybe twenty years later. One of the simplest intentions was to do something which is artistically viable with serious musical concepts more in the area of John Cage and Stockhausen than rhythm and blues. Can you take something like that and establish an aesthetic so that people can no longer see those words as clumsy and crude? I think that was quite an achievement in itself."

"Then, to establish a genre, as in Industrial music, and to give it its name and even now, although there are so many different branches, its almost the same thing. It did still unleash the non-R&B thread. The roots of that music is African music, the music of the slaves and in Western Europe the music of the slaves is the music of the factory, the assembly line... so it is still slave music. I think that's something people forgot - Industrial music was slave music approached from a Western, intellectual viewpoint and also in a sense, with a destructive cynical, nihilistic awareness."

"'2nd Annual Report' has always been available somewhere, it's never been deleted, ever. It was recorded on an old stereo cassette recorder William Burroughs gave to me. Tape recordings are enough, its about cutting up and reassembling sound, and I think people really did take that to heart. It was a weird historical time where no one involved realised the significance."

Genesis' latest written work, the 'Psychic Bible; sold out in its first edition in four weeks and is being reprinted. His new album is in preparation with assistance from Ogre, Helios Creed and Daniel Ash from Love & Rockets/Bauhaus, and he is hoping to record a spoken word experiment by Bill Laswell. The long awaited new Skinny Puppy album, 'The Process', has been rescheduled several time with no release date yet finalised.

Photos of Genesis by Caresse.

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2.22

# MARTIN ATKINS On Invisible...

"There are so many small independent labels that are independent because they want to be - they just happen to be small or can't engineer a situation with a major so they say they are independent to come up with a reason for it. That's not Invisible."

Martin Atkins is the man behind the six year old Chicago label, and the instigator of the improvisational freakshow Pigface. From his days with Public Image Limited and Killing Joke, through Ministry and Murder Inc., he has witnessed the music business at its worst... and its best. His experiences have directly forged Invisible and consequently Pigface.

"I have really experienced first-hand Elektra, Warners, a lot of the majors and some of the more prominent independents in the States, and I just thought fuck this, you know. This is fucked. I'd spend my life on the telephone saying, look these five people told me they were interested did you send them something? These ten journalists needed photos, do you send them? It was crazy, spending so much energy reminding these people what they should be doing - why don't I just do it myself?"

"I started Invisible with two hundred dollars, got together with four or five other bands in New Jersey where I was living at the time, and put all of the tapes together and made a compilation album. We couldn't afford to have a jacket printed so I screenprinted shopping bags with handles on them and that was the first release. That was five and a half years ago"

"Now we've sold just under two hundred thousand CD's in total and released about thirty two things. Now we're in Chicago, we're manufactured and distributed by Touch & Go so we use their network of sales and people and they get paid, we don't have to worry about that. We have our own eight track studio, rehearsal room, eight and a half thousand square feet of warehouse space - where I can call up and put a situation like Murder Inc. together. Everyone flies in, we do pre-production at Invisible and then go to a twenty four track studio to record. Like Chicago Trax (infamous Wax Trax haunt), we did Evil Mothers and some of Pigface there."

Over the six years, Martin has released recordings from Murder Inc., Sugersmack, Sharkbait, Bizarr Sex Trio, Lab Report, Evil Mothers and of course Pigface. His collaboration with Chris Connelly of the Revolting Cocks entitled The Love Interest and featuring a cover of the theme to the cult Dudley Moore/Peter Cook film 'Bedazzled' was finally released early 1994. Many of the label's artists were included on the anniversary compilation "Can You See It Yet?" released to commemorate Invisible's fifth birthday. Upcoming releases include the Swans' "The Great Annihilator" album (featuring Ministry's Bill Rieflin on drums) and San Francisco act, Horsey. A new Genesis P' Orridge project is due for release in the coming months.

Martin negotiated a successful deal with Devotion, a label run by Music For Nations, to licence the greater majority of the Invisible roster for UK consumption. This partnership, now several years old, has resulted in a higher profile for Pigface and related releases in this country, and even better, domestic (i.e. affordable) prices on Invisible releases.

"It's a big responsibility with Invisible. It's an advantage to be a musician and artist when I'm dealing with these guys because I know that maybe if they worked a little harder before they go into the studio, they wouldn't need as much studio time etc. etc. At the same time it's not easy for me to be the business man because I want to help them as much as I can. Hopefully, I want them to be able to say, 'Hey if we had the choice of a huge major label or Invisible, we'd take Invisible any day of the week.'"

pigface
pigface

# SOLAR ENEMY
## *The* Sonic Creators

"As the world slowly turns in an acid bath of lame uninspired software ambience with no balls or guts to stand up and be counted for, the day will come again when this great monster will rise and all those who stand in its way will be devoured by its greatness." Bill Leeb on Portion Control.

Back through the Eighties, one band could be seen at the forefront of the creation of 'popular' electronic music. From grass-roots beginnings (Hard, Rhythmic Electronics) and numerous cassette releases, a surge of vinyl singles and albums (Electro-Punk and beyond), and then the final chapter of signing with one of the UK's leading chart music manager's, Tom Watkins, who had bought Pet Shop Boys, Bros and in these latter times East 17 to the 'girlie' populations of the western world.

That band was PORTION CONTROL, a trio of very, very unassuming young men, not exactly angry, but focussed wholey on their purpose of bringing beat-driven leftfield dance and noise to their neon computer-game world in easily digestable portions. And the P.C. sound hasn't gone unnoticed by today's leaders of the electronics game either. A long list could be wrestled from the hands of label boss of T.E.Q. MUSIC? who's been inundated with requests for P.C.'s reissue CD's from respected Nineties bands, and he forces me to point out that Bill Leeb has written sleeve-notes for "The Man Who Did Backward Somersaults" where Bill states, "They are the band that inspired me to do my own music."

But, anyway, we step forward... For the past few years the P.C. boys have been releasing sounds as SOLAR ENEMY, a delicate blend, balancing today's technology with P.C. structures. I'm here with Ian Sharp, one-part of the musical input, while John Whybrew and Dean Piavani are off creating soundscapes, playing the latest 'zap pow', turning the heat up in their trained chef-ly pursuits, or maybe even doing something 'normal', like watching football on the box. They were never a band who wanted to waste time on explaining their music or visual backing, always preferring to get down to the nitty-gritty. At this point my mind wanders back to the late Eighties, down to the Brighton Zap Club, where not only did the band arrive in a tiny Mini Cooper, but they turned up ten minutes before going on stage, simply plugging in and then blasting off. And a good time was had by all! But then a nudge from Barry Fry, head-honcho of T.E.Q. MUSIC?, who's also present today, and the words, "Let's get on with it. Once and for all I want people to realise SOLAR ENEMY are in fact PORTION CONTROL. The same three members, the same three musical creators for christ sake."

Obviously this is a fact which Ian's latest label is trying hard to get across to a public which has been very slow in grasping. I know sales have been very lethargic, but could this be due simply to the length of time that they had disappeared? It was a good couple of years after their reported signing with Watkins and London Records and the re-emergence as Solar on Third Mind. I'd heard rumours about the time with Watkins, from both Barry (never trust a record company spokesperson!) and other sources but I was keen to hear from Ian exactly how the deal came about and what occured.

"We had heard via Dave Henderson at Dead Man's Curve, that Tom Watkins had announced to a band who were keen to sign with him that the only group he would be interested in working with was P.C. On the strength of this we decided to phone him and arrange a meeting. This we did and subsequently signed with him and a deal with London Records. We recorded a number of tracks, with the aid of a 'producer' (the first time we had used such) and prepared one for release as a single. Arthur Baker was drafted in to remix the track and he did a brilliant job. He described us in an interview in MM, as the most exciting band he had worked with for some time. So, everything was looking good... The single was ready to be cut, we were working on more tracks for the LP, but suddenly London had gone cold. Confusion reigned, but the reason that emerged and was given to us was that London had now objected to the gruffness of Dean's vocals. Whatever, we were dumped. So, in effect it was two years wasted time."

In these days of money-making noise acts that seems like a limp-wristed reason to ditch a band to me, especially after spending all that money on them. But, then Barry explained his 'tax-loss theory' of big companies signing indie acts, whilst at the end of the day just canning them. His savage dislike of the UK's music industry circus was summed up, "...spouting up their own asses, and UK indie's are no better" Ian calmed the tirade.

"A name change seemed to us the only obvious solution to the problem of having been out of circulation for two years or more. It coincided with a change of musical tact where we attempted to produce a looser, more fluid, certainly less solid and structured style. Whether this actually came across in subsequent releases is not for us to say!

"We had known Gary Levermore for years and for all that time he had been a big fan of ours. When he started Third Mind he had regularly pestered us to release material with him, and so with our demise at London the opportunity arose to pursue this avenue."

With hardly any warning, a single "Techno Divinity" emerged. For months this new material slipped past without my knowledge and when I found out that Solar was indeed P.C. it was a dash down to he nearest 'Chain With No Name', who of course didn't have it! Finally on tracking a copy I was somewhat shocked to hear, (or what not to hear), a near vocal-less piece of mellow techno. As a huge fan of the edge of Dean's vocals I was disappointed, so how did it and the following album "Dirty Vs. Universe" fair with the rest of the public?

"Um, lukewarm to be honest. But, we didn't expect much else. Literally; unknown band, unknown label with little cash, etc. But, all in all it was great to be releasing products again."

"I had been surprised by this change in stance too initially", adds Barry. "But, if you listen to many of the tracks on "Dirty", there are subtle glimpses of P.C. A lot of the harshness had been lost through the roundedness of production, but the elements are all in there, it's just not so full in-the-face as before."

"P.C.'s initial catalyst was influences from punk, but later with Solar non-musical influences took hold, particularly film. Computer culture has exerted a greater hold," explained Ian.

Perhaps the unwillingness of the public to explore Solar more in depth was the fact that they became a casualty once more of a label pruning their roster. "This wasn't Gary's (Levermore) fault," quickly defends Barry. "Once again it was a case of the people behind holding the purse strings being unwilling to take time over an artist and realising big bucks wouldn't be forthcoming right away."

Whatever the reason, Solar were again without a label, but quickly T.E.Q. MUSIC? snapped them up, and as like Third Mind before them had been fans of theirs since the beginning. "This interest seemed an ideal scenario. The obvious advantage being that we were dealing with the 'final say', so to speak, that project's could be developed mutually with little or no outside influence," Ian reasons.

Their second album "Proceed To Beyond... The Rape Of Europa" took rather longer to emerge though. Barry remains surprisingly quiet mumbling something about "everyone knows what happened" Ian meanwhile is more coherent about "Proceed"

"It is very difficult to assess the final impact of "Proceed" This is a perennial problem for us as it must be for many bands. For us particularly as we tend to record material and then almost deliberately forget about it, ready to move on to the next project. Thus upon release a lot of the material seems altered, unlike how you remember it, but whether this delay affects its impact in a wider sense is less obvious as our music has never been 'instant' or 'now', but rather smoulders and sells slowly, but, hopefully, solidly."

The uniqueness of Solar is strengthened by this statement as they never have been hooked onto a particular scene. They've always stood out as 'doing their own thing' "Proceed" and other work could never be categorised, and as laid back as you'd care to imagine Ian simply points out, "There's nothing particularly conscious about creating Solar sounds. It is simply and honestly how it naturally evolves."

"Proceed" offers the listener a diversity so rare today, featuring P.C.-like vocal tracks and extreme hard, and opposite ambient instrumentals. "That's why the press are so reluctant to take Solar on board", states Barry. "Everything today has to be neatly pigeonholed. Try and get "Proceed" in the pages of MM and NME's so-called Techno/Ambient columns and there's no chance. And on the other hand go with the poppier angle of, say "Chrome Eternal" and they're far too weird."

Nonchalantly Ian furthers, "It may sound arrogant, it may sound blinkered but current trends don't really impinge on the music we produce as Solar. The more laid-back style is really just a natural progression, but having said that it certainly doesn't dominate. We are not adverse to the more rabid, more dynamic elements seeping through."

Catch 22. Where from here then?

"More. More. More!," animates Ian. "More releases for Solar. Reissues for P.C. and new projects under the revitalised Portion Control name." Barry narrows it down. "Though we don't want to pigeonhole, it's obvious that the only way to get noticed is to play the game. We want to do this on our own terms though. The whole SOLAR ENEMY Vs. PORTION CONTROL tag will be brought into the open. Solar will be used to represent soundscape and instrumental dance material, whilst P.C. for vocal work, as represented on "Proceed" by "Interstellar", "Chrome Eternal" and "Rapid Fire Reaction", etc. It may seem like we're trying to capitalise on their past glory, and yes to an extent we are, but there are so many people out there still, who don't realise the connection between P.C. and Solar. And I desperatly want the public to realise how important these musicians are."

Sounds like a plan of action to ensure both the development and future life-span of the name(s). Is that where the reissues fit in. The first, "The Man Who Did Backward Somersaults", an 18-track 'best of', spanning 1982-1986 has just been released with the second of a full schedule, "Step Forward" scheduled for May 95.

"Although not essential for any progress as such, these reissues that are planned are very welcome," says Ian. "Without wishing to sound arrogant some of the material that has and will be released represents a fairly important body of work in the industrial/electronic/techno field and deserves to be made available to a new audience as well as receiving the benefits of a more permanent nature gained through CD."

All the material, five albums and an army of singles throw-up the whole array of P.C. sound. Hard, aggressive, punk, funk, experimental, a wealth of sounds which have not only inspired the likes of Bill Leeb, but dozens of other stars and lesser-names. Now not only will the Portion Control be guaranteed to live on through new work, but Solar Enemy will run on a parallel plain. T.E.Q. MUSIC? obviously believes in all these boys' work and hopes to get across to as wide an audience as possible. Ian is unaffected by any thoughts of huge sales, but as someone on the outside who's witnessing this transition I can only pray they get the attention they deserve, again. Whether it's underground or fame on a commercial level Ian remains consistent

"Underground / Fame. A cliche! We've always done exactly what we've wanted. If this has meant only one person or ten thousand finding it interesting then so be it. Our time with Watkins/London was completely new to us and completely bedevilled with bullshit and wankers. We will always do things that we want to and feel comfortable with. It is not and never has been a striving for fame and/or fortune (which undoubtedly led to our falling out with London), but a simple desire to produce a type of music we wanted to hear. (I told you it was a cliche!)

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# LAIBACH
# The Black Sheep of Europe

Laibach are an enigma. Since their formation in Trbovlje, Slovenia in 1980 their provocative music and graphics coupled with their exploration of controversial and fundamental topics have made them one of the most notorious and misunderstood groups working today. Presenting themselves as a totalitarian organism Laibach have been continually questioned about their political beliefs and faced severe censorship in their home land, responding with a very black and well disguised sense of humour. Musically they have moved from the icy chaos of their early concerts through t·he towering monoliths of "Nova Akropola" and "The State" to carve themselves a niche as supreme re-interpreters of Western pop music. 1987's "Opus Dei" explored the relationship between totalitarianism and pop using Queen's 'One Vision', whilst "Kapital" (1992) turned its attention to the theme of conic collapse and drew parallells between fascism and capitalism. With the release of new album "N.A.T.O." and it's leading single 'The Final Countdown' Laibach once again draw upon a selected number of originals to examine the the disintegration of Central and Eastern Europe into warring factions that come outside the jurisdiction of the North Atlantic Treaty Organisation.

Since 1984 Laibach have also been members of the Neue Slowenische Kunst (NSK), a neo-nationalist art collective , along with co-founders the IRWIN art group and theatre wing Noordung. Following the UN's reluctance to intervene in the former Yugoslavia the decision was taken to from the the state of NSK, a state· without physical or geographical boundaries which peacefully co-exists alongside, inside or outside any other state. effectively, it is a state of mind yet NSK already has its own passports and is establishing embassies around the world, having opened two, in Moscow and Berlin respectively. Laibach's spokesman, Ivan Novak explains;

"NSK was originally founded in 1984 as a result of a simple decision to unite groups working in different media but with a similar way of thinking, and start to to collaborate on a bigger level, NSK is a informal organisation with certain principles and ideas. We always had a state structure without being aware of it. Laibach has always been fascinated by the relation between the artist and authority in terms of artistic freedom. We try to define these relations. Art depends upon systems of power, in the West, which tries to promote itself as the art of the free world is as much a slave of the marketing system as the East is of the ideological system. In the East we could not make money from our art and the language we used had to have more layers to avoid censorship. However ,we decided the only way to stay clean was to form our own state - a type of social sculpture, an artistic action."

**Who defines the rules within NSK?**

At this time NSK is a Utopian state, there are no strict rules. We are only citizens as anyone else - we are Frankenstein giving it life. The structure of NSK is not set in iron, there are new collaborators although all original members are still involved. It is not exclusively Slovenian, citizenship is open to everyone. We do not have any special privileges, altough we do have diplomatic passports. The whole thing is developing, we are working on a banking and information system, a constitution and maybe even have elections. At the moment we are opening embassies around the the world and issuing passports.

**What sort of response have you been getting?**

Well, lets just say we are not the smallest state in the world, we have 1500 citizens which is bigger than the Vatican. We are issuing 20 -30 pasports a month and it's increasing all the time.

**Do the passports actually work?**

People have already used them, some with good reason. We gave passsports to some Bosnian artists and they reported that it was much easier to cross borders with the NSK passports than using their own. So many new states have been created that the border official doesn't have a clue. The passport is real as much as you take it, the guards cannot do much, if they do not like it

you can show them your own. If they take it away we will replace it with pleasure.

**What happens to your own citizenship if you join NSK?**

For now you can keep double citizenship, you are only an NSK citizen as much as you want, you can treat it as a joke or use it seriously.

**How do you feel about Nationalism now you have your own state?**

Ours is a state without borders, a state of mind. It is not based upon national paradigms or racial prejudices, anyone may join as long as they don't abuse the very basic principles. Nationalism can play a positive role, like drugs or alcohol, up to a certain point it is healthy, you just have to find the balance.

**How has "NATO" been received?**

"NATO"'s going quite well, like all our records it is one that runs for a long time. Some people are saying "NATO" is a break from our previous work, but I think that it continues from our beginnings and you cannot take the record out of that context. The record does offer different options for interpretation, you can take it from the tragic perspective or the opposite

**Why use a medium such as pop that is so one dimensional?**

It is still a very powerful medium, every media is limited within its own definitions. Pop has certain grey areas where projects can be taken more seriously. Some see us serious, others as dangerous and subversive which is really the privilege of the pop media. If we did the same thing in theatre we would be seen only as a theatre group.

**Cover versions have become your stock in trade. Why do you choose so often to channel your ideas through other peoples?**

We don't see the point in making quasi- original work because there is nothing which has not already been made. Pop music is not original, for example what can you do with a guitar after Jimi Hendrix. Pop still exists because the industry demands a circulation of trash. Technology just updates it. Techno And experimental music comes from the beginning of the century, through Stockhausen to Moroder, not to mention Kraftwerk, they seem to be the last great German classical composers. Novelty is a great thing because it is a rarity. Kraftwerk were revolutonary and still have influence twenty years later. Pop needs a history to refer from and we are taking this history and re-interpeting it to reveal a new face. With 'In the Army Now' we have changed the text not at all and it brings out a new content. We have no prejudices against popular music, we take anything we find intriguing to make a complex picture.

**Can you see a stage when you won't be making music?**

To tell the truth we never consider our work as completely musical, music is only one of our interests. we do like music as a language of expression but we don't want to limit ourselves to a single field of operation. Every field is political you cannot say that Elton John does not have a political background. We showed that Queen can be a very political group, we only translated 'One Vision' into German and it started to function as a political song. Music is not a form of liberation any more but a very subtle form of controlling the youth, how could you consider MTV otherwise?

**If you view the music industry in those terms , how do you consider your role in it?**

We are a mistake in the system - a virus which takes different bodies. As we used to say , pop is the music for sheep and we are the wolves dressed as shepherds. We are changing skin but nature never!

For more information on NSK contact:
NSK Information Centre ,P P 75, 6117 Ljubljana,
Slovenia, NSK.

Laibach release a single 'In the Army Now' on Mute in early 95, followed by a double CD of instrumentals, remixes and unreleased tracks in April.

# MUSICA MAXIMA MAGNETICA

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# SOLAR QUEST / ENTROPICA What Planet Are You From?

Does anybody know if George Saunders, who is Solar Quest and Entropica, is telling the truth? Or is it another S.P.K. that he claims to have been a member of in one of his past musical lives? We at MFTEQ need to know. Our scrapbooks are open, but we can find no mention of this name. We've dispatched industrial 'spotters; we've enquired on the Internet. We have no answer.

Solar Quest is fast becoming one of the better known ventures to hit upon the London club/techno scenes. Signed to Crammed Records of Belgium and its dance/ambient subsidiary SSR/Freezone, he was responsible for sequencing and piecing together the twenty-three tracks on the exceptional double CD "Freezone 1: The Phenomenology of Ambient", (reviewed elsewhere in this issue).

Solar Quest is, to date, a collection of massive rhythmic acid attacks which have been released on several singles, and, as is every dance producer's wont these days, he has an ambient side of Solar Quest expressed through his first album release, "Orgship", long, reassuring and obviously ambient. A friend's girlfriend plays tracks from the album at the end of the aerobics classes she teaches, so everybody can come down from their physical high presumably. Spookily, a track is also being used on an aerobics video in the near future.

"Ambient to me means 'without intent' The onus is on the listener to find and explore themselves, not the music. Entropica is an approach to music through the healing and relaxing qualities of sound."

Whilst I'll give George the benefit of the doubt with regards to Entropica, I cannot see the point of a music that's made to be ignored. Ambient music is an enhancement of your environment. It does encourage the listener to "explore themselves", but in order to do that surely they must examine the music a little? Or is it just that there's so much ambient around, it's quickly become a saturated scene, with seventy to eighty per cent of the material being too similar and of a low standard? George wouldn't answer that question.

George's Entropica project is a little further removed from the ambient norm. Perhaps accidentally, the album "Sonic Bloom", moves towards the droning experimentation of Illusion Of Safety and The Hafler Trio, but contains none of the grey, esoteric knowledge and threats hidden within the core of those two groups. Rather, it's designed, as he says, to be a healing experience. It is nice, but be warned all you lovers of the dark side: "...these are not sounds...they are seeds...plant one in an ambient space and marvel at its growth..." This is the kind of ambient propaganda that puts me off purchasing such products. I'm scared I'm going to buy something twee, too nice and cosy. The nicer music gets, the less innovative and experimental it becomes, to me at least. Totally bigoted I know.... Couldn't George take his Entropica project down a darker path? He won't answer that question either.

I'm not too sure about George's future plans. As Solar Quest he's going to form "a completely mobile, alternative tech. performance collective" I take that to mean he's going on the road in 1995. He's also, I think, compiling an album of "rootsy celtic music viewed through the lens of the art state." I don't know what that means so, for once, let's not look too deeply into the reasons why and just appreciate the sonic bloomings that are Solar Quest and Entropica.

PROJEKT

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# MUSLIMGAUZE
# Cultural Hybrid

For the twelve years or so that Bryn Jones, a retiring Mancunian, has steered Muslimgauze along a pro-Palestinian path, he hasn't been able to rid himself of the inevitable controversy that comes with associating himself with an active, often violent political organisation, the P.L.O.. Muslimgauze was formed in response to the Israeli occupation of Lebanon. To quote the latest press notice: "With each release being influenced by the politics and figureheads of Iran/India/Afghanistan/Libya and, of primary concern, the Palestinians and the P.L.O., there has been and continues to be a constant source of inspiration for Muslimgauze." Jones explains Muslimgauze's position:

"Muslimgauze do not preach, there are no lyrics ramming an idea down your throat. There are pointers which the listener can follow up, or just listen to the music, it's up to them. Every piece is influenced by a political fact, but that's my end, the listener can extract what they like. It's up to the listener as to whether Muslimgauze are perceived as a politically motivated group or just taken as another CD to listen to."

Jones advocates the direct action tactics of the P.L.O. and for this, and the imagery he employs to put his message across, he has faced much criticism. But if you look at it from the point of view of the suppressed, you might take a different line. What would *you* do if *your* home country was invaded and your countrymen slaughtered? You'd hit back of course. The so-called peace accord between Israel and the P.L.O. is not exactly peaceful.

"Palestinians are still being killed by Israel. As a Mancunian whose output is influenced by the Middle-East, all I can say is until Palestine is Zionist free, any Israeli is a legitimate target for Hamas or Islamic Jihad to strike at in their fight to free their occupied land from Zionist oppression.

"Martyrdom attacks via suicide bombers and revenge attacks will continue, it's all down to Israel. You cannot blame Palestinians for actions taken against an occupation force. You have to use force to free your land, full stop. Israel also occupy parts of Lebanon and Syria. It's obvious that Israel is still killing Palestinians. You either abhor this, or support Israel. I find Israel to be a vile regime. A free Palestine would be of benefit to the world. The premise of an eye for an eye still holds."

Over the past few years Muslimgauze's recording activity has become almost legendary. 1994 alone saw "Hamas Arc", "Hebron Massacre", "Betrayal", "Emak Bakia", "Blue Mosque", "Zealot", "Drugsherpa", "Infidel" and "Citadel" on labels Soleilmoon/Staalplaat, Extreme and Concrete. (I've probably missed a couple). Jones' prolificacy has led to further criticisms from some quarters. His concentration and obsession with the plight of Palestine could be said to influence his sound to the extent that each release has become too alike. That, and the fact that there's just so much of the stuff! Jones shows a freedom-fighter's unyielding conviction and commitment in his response.

"Prolific, well, I believe in what I'm doing. Maybe releasing 3 CDs in a 5 month period is bad for sales, so what. For anybody who has heard the CDs to say they are the same is talking without listening to them. If you play "Blue Mosque", then "Zulm", play "Iran", then "Betrayal", play "Hebron Massacre" and then "Citadel" Totally different sound content. Each Muslimgauze CD has it's own identity, sound. If you cannot see this it's not my fault. Muslimgauze have been criticised from day one. It's not changed the music, and never will."

The labels Soleilmoon and Staalplaat are seemingly quite content with Jones' fertile imagination. The steady flow shimmering percussive releases obviously reflects a successful working relationship. Muslimgauze are now signed exclusively to Soleilmoon/Staalplaat, but 1994 did see the "Citadel" album and "Infidel" remix EP on Extreme records.

"Staalplaat and Soleilmoon have integrity which matches Muslimgauze, so everything is excellent. The quality of Muslimgauze music is matched by the quality of their use of images and final compact discs. We seem to work very well together. There are words on paper, but I don't see any problems, I hope they don't. So far the releases have been of a very high standard in every respect, and 1995 will see things improve even more.

"Staalplaat/Soleilmoon leave Muslimgauze to create the music, and Muslimgauze leave them to attempt to sell the CDs. Hard work I should think, as Muslimgauze are totally uncommercial, thank god. The collision with Extreme also forced out some good compact discs."

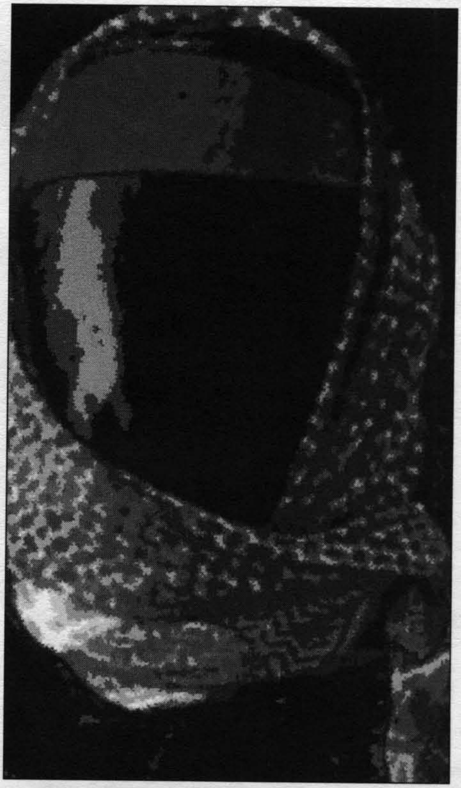
It's often been mentioned that Muslimgauze's meandering rhythms would be ideal for a little remixing treatment. Today's remix culture could suit Jones' outpourings to a tee, as exemplified by Snog/Soma's David Thrussel subtle techno influences on three of the "Infidel" mixes, whilst Concrete turned Muslimgauze onto the dance direction with "Emak Bakia" I suggest that aligning himself with the techno/remix fraternity might benefit the Muslimgauze project.

"I don't listen to other people's music, finding events to inspire a track and working on tracks takes up all the time. I may fall over some music on a radio etc...but I don't search out other musics. I hope Muslimgauze cannot be categorised or pigeonholed. It's out on its own. When people give their output a box in which to place it, it's a restriction. I suppose it targets an audience, so selling more, but that's secondary to me. The techno I've been subjected to does seem to have been done better and slower in the past. It's just another form of music which Muslimgauze work outside of."

Nevertheless, people *have* started taking notice of the unique Muslimgauze sound and stance. ID magazine has included an interview with Jones and reviewed his new release "Salaam Alekum, Bastard", terming it 'inflammatory ambience' So labelling it "hip" DJ magazine namedropped Muslimgauze, (along with Rapoon), as 'ones to watch in '95' People are finally cottoning on to the original perpetrators of "left-field" (to use the latest buzz-words), sounds, granting them the recognition they so rightfully deserve. Jones is understandably cagey about such prospects for Muslimgauze in 1995 and beyond.

"The words Muslimgauze and recognition don't sit well together. It won't happen. Muslimgauze music would not be altered if recognition came along. The contents of a CD are taken from improvisations, so the fact that a CD sells or not is irrelevant to the CD's final sound. The first idea for a piece is a political fact/event. The final outcome of a track as to whether or not it sells does not come into it. I've never seen ID or DJ magazines. The ID piece came from a conversation with a journalist, and being someone to watch in 1995, brings a smile, let's see."

By the time you read this, Bryn Jones will already have released his first two of the year: "Salaam Alekum, Bastard" on Soleilmoon, and "Maroon" on Staalplaat. And it won't end there; while there's still unrest ,(my polite way of putting it), in Lebanon, Muslimgauze will continue to produce their rhythmic polemics. Somebody will get the message. Somebody's got to.



# PITCH SHIFTER
## Listen and Learn

Lesson One: don't ever lend Leigh Neville your tape recorder for the weekend as he'll run down the batteries and forget to replace them, then, at the commencement of our conversation with vocalist J.S. Clayden, absolutely nothing happens as I press the record button. Problem sorted out by the resourceful Mr Clayden as he produces a four pack of Duracells - fine chap.

Lesson Two: In a live setting, Pitch Shifter piss all over Napalm Death and Obituary. The night we saw the bands at the Astoria at the end of a long worldwide tour there was no question as to who controlled the battles in the mosh pit. The whole place had a fun time, listening to some of the hardest guitar driven music around these days. It was fun, pure and simple, but behind it all, the band is trying to put across some important messages and observations.

"The tour with Obituary has been alright. The metal crowd isn't really our crowd. We're used to getting a more freaky crowd. We played to a lot of people in the Eastern block. We only had a few fights! (With bouncers). We haven't really had any trouble. In some countries, because our music's so aggressive they don't really know how to dance, they don't know how to deal with the music. We have to stop the gig, and show them how to do it: 'Look! You go like this: jump up and down!' More violence has come from the bouncers. Some 28 year old man on steroids who weighs 18 stone kicking some long-haired 16 year old metal kid. For me, if people stage dive it's an appreciation of our music. I don't think they should get their heads kicked in for doing that. I don't agree in violence, but in some situations it's necessary."

Clayden has strong ideas on where the bad's coming from. The tour with the metal bands can only have been a good thing; more people will have become aware of the Pitch Shifter sound; their stage show is more intense than any metal band, as is their music. Theirs is real metal. And infinitely more listener friendly than the silly adolescent thrash thrash of their touring partners.

"Touring with Obituary; they're cool guys and everything but it was real pantomime. You talked to them in the day and they're one person, but come show time and they put on this costume and go out and say 'We're really rocking now!' and all that shit. I'm sorry, but I couldn't say 'We are really rocking now' I don't rock. I *would* say: 'How does everybody feel, are you having a good or bad time?' I couldn't don another personality. Obviously I'm not as aggressive every day as I am on stage...that's something I'm trying to get rid of without hurting anyone. But I'm still the same person. I don't suddenly develop some mousey alter-ego."

That's pop though isn't it punters? That's the rather sad posing egotistical bollocks that makes up much of the metal scene as well. Let's hope Pitch Shifter don't find themselves becoming enveloped in that very sticky web.

"No, we're more focused. All the songs are about things that really fuck me off. I try and use my aggression in a positive way. In England and all over I see guys who haven't got a girlfriend and who hate their jobs [That's us! - Eds.], who haven't much money and they're walking around saying 'I'm intense man, the next guy who walks into me, man, I'm gonna fucking kill him!' I shout about the things that bug me. I think we're more closer to hardcore and punk. That was the music where if you wanted to shout about something you just took the microphone and did it! Whereas metal is a lot of posturing and musical masturbation, putting in unnecessary pieces. I try to avoid that. I try to strip the music down. All the sounds are going in the same direction and at the same time, rather than off into some annoying fucking guitar solo.

"In the Eastern block people were just staring because they had no idea what we were doing at all. We didn't show our video shows over here because they were broken after 50 gigs, but in Europe when we throw out our tapes and fliers they said: 'What the fuck are you doing?' I don't believe in an afterlife, you've got to get on with it now, so I try and get the crowd involved. they don't understand anything except some metal god with lights and smoke, preaching to them. I give them the microphone to sing, even if they don't know the words because I like to watch the band play! I sing while I'm taking a

piss! Not over here though.

"I think that English crowds are the toughest to win over, because life's so hard they don't take any shit. In Wolverhampton I took my shirt off because it gets hot on stage, the moment I took it off the whole crowd started shouting: 'You Fat bastard! You Fat bastard!' And I'm not fat! My accent doesn't pull any punches in England, they just tell you to fuck off! I like that. I don't like playing where everybody likes you because that's boring. When we toured the States with Carcass: none of the band eat meat and they show films of abattoirs and stuff. But there wasn't a fucking vegetarian in the crowd at any of the American gigs! The band said: 'this song's about eating meat. We don't eat meat.' And the crowd went 'Why not?' They don't understand. I don't like preaching to the already converted. It's good to try and win them over."

Pitch Shifter's releases date back to 1991 with "Industrial", a cleverly titled CD on Peaceville which, of course, I bought because of its title, (sucker maybe, but I been there ever since). Dark, slow and grungey. The came "Submit" a year later on Earache, darker, longer and grimier. In 1993 we gratefully devoured "Desensitized", an album that mirrored however tenuously the Ministry sound. Harder, rawer though. At the very end of 1994 we were given "The Remix War" with clashes between Pitch Shifter, Therapy?, Gunshot and Biohazard. (Tellingly all the Pitch Shifter remixes were the best). An indication that Clayden and the boys are very much aware of what's going on in the music world these days?

"I get a lot more influence from books and films. I do have more musical influence from say, Public Enemy than Biohazard. I don't have musical influence from bands in my musical 'sphere' I like the fact that Pitch Shifter can go in any direction it wants to. We like to get as many people together and exchange ideas. A lot of people write to our PO box number [PO Box 59, Nottingham, NG2 4BQ], but not about the band. On the information sheet I always say write to us about anything you want. They'll send me photocopied sheets of new genetic animals that are being bred, pigs with human blood. That's what Pitch Shifter is all about, it's about new information. I think information is used against us so much. So much bullshit news, eg. 'If you smoke hashish you'll be on heroin the next day' kind of thing that everyone believes. It's about time people started trading information."

J. S. Clayden is an intimidating person if you don't know him. He looks mean: skinhead and goatee, a piercing here and there. Now I understand why my mother went apeshit when I came home one summer's day with a grade 2. Then I grew the goatee - she went mental! Since then I've bowed to peer pressure and become a little more conservative, Clayden hasn't and this is the difference between us. He's still a mad, pissed-off bastard, but with a purpose and point and he's doing something about it.

"If I wasn't in Pitch Shifter I'd be off the edge! It's the way life fucks me off. I don't see why you have to queue for an hour to be told to go to another queue like we do in England. When no-one's got any money everybody fucks everyone else over to get by. They're put in that position by the government. Eastern europe was cool because people haven't got shit and you're angry when you haven't got anything. Loads of times in my life I haven't had any money. When I haven't got any money and somebody asks me for some I can't give them any, but I don't want to be a tight git. It makes me angry that I can't help my friends out. people are angry in Eastern Europe and they can get into our music. Take Germany, because German culture is so close to English culture, so beery, pornography, industrial, car hell culture, our kind of music goes down well. We couldn't do a tour of Jamaica because people would say why are you doing this? What are you so angry about? It has to be a culture with some bastardized element of our own."

Perhaps it's a sad indictment on our culture that music such as industrial and punk and that of Pitch Shifter et al even has to exist. We love it, but *why* do we love it? Because it's a reaction? Because it's got attitude? Because it's new? Are future generations going to be as open-minded and aware as this one? (I mean my one).

" I think there's not enough association in 90's culture. People don't associate pink square products with a cow; industrial growth with starving children. 'If you do that everything will be okay.' No - if you do that, you'll fuck this up! We're the lost generation. The generation before ours was the duty generation. It's my duty to do this, to do that. Our generation listened to The Smiths, to hardcore, and we began to examine the problems in society. And now you've got the SEGA generation: 'You've got two pounds in your pocket, let me have a pound? SEGA generation: 'But that means I've got less, why the fuck should I do that? This is my videogame, this is my walkman, this is my bedroom.' The SEGA generation aren't interested in helping anybody else out. Our generation came round to everything, but our generation is going to be an exhibition piece: 'This is the year where a few people went vegetarian and tried to examine problems' I can't talk to my cousins about anything, even music, girls, football, television, only videogames. If I try to talk to them about any banal shit that I was interested in as a kid they're not interested. They've probably never even read a book all the way through."

Now that is sad.

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# TELEVISION OVERDOSE

## Dreaming in the Witch House

"The most merciful thing in the world I think is the inability of the human mind to correlate all its contents..." H.P. Lovecraft

Television Overdose (TVOD) have spawned an instant classic with their debut release through Manchester's Cyberworks. "A Turing Test" straddles and corrupts the borders of Techno, EBM and ambient, delving deeply into the psychology of fear and slowly twisting the knife as the listener edges closer to the abyss TVOD inhabit.

From a reasonably traditional electronic and industrial background, founder Stef Michalski has consciously blurred the edges to create an uncompromising and complex wall of sound and sight.

"The industrial edge to things seems to have disappeared in a way and that's obviously through people getting into Techno. We like to combine the two, go both ways if possible.

"We like to use the whole aspects; the music, the graphics, the images, the video. When we play live we use a video linked to two twenty-two inch televisions on either side of a screen showing lots of fast cut imagery of films and graphics. It can get quite intense... completely dark on stage with us as just shadow figures and these images.

"All of them are linked to particular tracks and most of the images are from... not your average films. Most are from "under the counter" films, a lot of it concentrates on eyes for some reason... things happening to eyeballs, eyes being pinned open, things like that. It's not the kind of video you'd slap on after a day in the office to unwind!

"We're not too bothered if people see us or not, we'd rather they concentrate on the music and the images"

Live dates in both Europe and in the UK are underway, and a follow-up to "A Turing Test" is expected later this year. TVOD - they're out there!

# LUMUKANDA
# Ov Thee Beaten Track

If you had to sum up Lumukanda in a word it would have to be quirky. Having been together two years the duo of Dominic and Damien (or Luma and Kanda) emerged last year with the debut album "Araglin" (literally "young squires that play mischievous tricks after midnight " - or so they they tell me ) - an epithet that sums up their attitude entirely. Armed with the ability not to take themselves too seriously, "Araglin" was a playful box of surprises, ranging from the eccentric dub of 'Dance of thee Pink Elephants' (now there's a title to conjure with) to slicker ethno tracks like the classic 'Red, Black and Mellow' The album features unsolicited appearances from the likes of Mick Jagger, Donald Bradman and snippets from obscure 1930's radio advertisements, although they wouldn't be readily apparent to the unwary listener.

Damien: "If you have a record with samples from Bladerunner you immediately recognise it and the feeling it evokes is synonymous with the film. What we're trying to do is the exact opposite to say this is what you can do with sampling - grab something, take it out of its original context and change the meaning."

Dominic: "That way, we write the soundtrack, YOU write the movie. We're not trying to impose the mood we wrote the track in on the listener, we like to leave everything open to interpretation - and keep it confusing!" - a statement that would be evident to anyone trying to decipher one of their press releases.

Lumukanda have been very much part of a burgeoning underground scene, playing raves out in the bush that due to their seclusion are not subject to the same legal constraints that they would over here. Although they have occasionally been hijacked by miscreant DJ's.

Dominic: "When you're playing records in such isolated spots you do feel responsible for the kind of records you play. For example we love the first Intermix record but the last thing you want to hear in the middle of the bush off your face is "We'll tear your soul apart!"

However despite an upturn in interest in Australian techno, the major record labels seem resolutely unaffected.

Damien: "We really hate the whole retro scene. The record that annoyed me most over the last year was Primal Scream, not only was it retrogressive it was almost...rude, It's insane at the moment - we've got the Australian Doors, Australia Kiss and Bjorn Again - it's like people are afraid of not listening to something that their parents did. Its almost a conspiracy to encourage cover bands because it's cheaper than breaking new talent and they can sell the back catalogue of the originals on the back of it."

Having witnessed the European scene in full flow, the duo are amused by the amount of cod original techno currently being produced in Europe.

Dominic: "Having made "Red Black and Mellow", when we came over here on tour it was like, where did all those didgeridoos come from!"

Damien: "With a lot of ethno techno the dynamic of the original track gets lost in translation, it's almost theft, but we're back again to the idea of shifting contexts." And he adds with a grin, "Now it's time for some home grown."

Lumukanda certainly make an interesting counterpoint to their rather more straight ahead techno of their label and tour mates Zen Paradox, eliciting a different response when playing together. However they voice certain reservations about performing live.

Damien: "I remember seeing one of the DMC DJ Competitions when one of the entrants began mixing records with his dick. I think live techno is very much like flopping your dick out - it's not really live and nothing can replace the energy of a real band. We'd really like to have live drummers with us on stage but it'd be a bit impractical at the moment. Maybe next time."

The conversation went on to cover a number of

**topics including how it is currently hip in Australia to be able to trace your family tree back to a transported English convict. Unfortunately the rest of the transcript was lost in the backstage chaos that is Megatripolis, including several interruptions by people asking us for food! But somehow I don't think they'd have it any other way.**

CB=Chris Billington, DD=Deadhead,
GG=George, SJ=Stefan Jaworzyn, LN=Leigh Neville,
RM=Random Man, MFR=Mathew F. Riley, VL=Veil

REVERB

V/A
10 JAHRE FUNFUNDVIERZIG
[Funfundvierzig CDalbum]

Weird one this! Considering this compilation contains tracks by such artists as SLEEP CHAMBER and BOURBONESE QUALK, the majority of material here is reggae. Not intense dub or the like, just reggae, lovers rock to be precise. The album begins to get interesting with the more left of field reggae of THE LIONS and the almost Dread Zone ish groovy THE VISION. DOMINIK VON SENGER'S 'Track of Sample' comes over as a pretty authentic On-U-Sound's production, emulating artists such as the mighty Skip Macdonald. SLEEP CHAMBER offer us more of their twisted ambience to great effect while KLANGKRIEG single handedly save the compilation with a cold piece of isolationism entitled 'Der Schonste Tag' BOURBONESE QUALK offer a weak quirky intantly forgettable number to round off the album. Bearing in mind this is a label sampler it may be worth avoiding, instead go and check out the self titled album by Klangkrieg, which, judging by their track on offer here could be well worth a listen.
RM
[Funfundvierzig, Schmiedetweite 6, 23898 Labenz, Germany]

V/A
A BRIEF HISTORY OF AMBIENT:
VOL.1: 152 MINUTES 33 SECONDS
VOL.2: IMAGINARY LANDSCAPES
VOL.3: THE MUSIC OF CHANGES
VOL.4: AMBIENT ISOLATIONISM
[Virgin Records CDalbums]

Simon Hopkins, compiler of the first three volumes in this series states in his sleeve notes that "ambient really is everywhere" He quotes David Toop who points out that, today, all music has become peripheral, and hence ambient. So why all the fuss about it now? Music has always had, and always will have, ambient elements, it's just that today's consumer appears to be more prepared to sit down and concentrate when listening to music. At times it's not much different from the everyday noise of life. It's also another bandwagon for everybody to jump upon. With techno came a resurgent ambient movement. In the same way that electronic composers such as Paul Schutze are at last gaining some recognition, so too are the original practitioners of ambient.

Hopkins has put together, over six discs and seven hours, a wide-ranging and eclectic selection. From BRIAN ENO who first coined the phrase "ambient music" through TANGERINE DREAM, HAROLD BUDD, ROBERT FRIPP, GONG, FAUST, JON HASSELL, EDGAR FROESE, HOLGER CZUKAY and others to THE FUTURE SOUND OF LONDON, DAVID SYLVIAN, WILLIAM ORBIT and strangely KILLING JOKE and even GOD. (Personally I'm not sure that Killing Joke are relevant, apart from their contribution being an ambient mix).

Hopkins has edited the discs into continuous proceedings, so on Volume 2 you can listen to BRIAN ENO, AMORPHOUS ANDROGYNOUS, TANGERINE DREAM, DAVID SYLVIAN, THE GRID and RYUICHI SAKAMOTO uninterrupted. The blend is just right, and there are many beats and rhythms within. His definition of "ambient" doesn't exclude percussion thankfully. It does make you wonder exactly what "ambient" is though. Perhaps a state of mind is the easiest answer?

Kevin Martin compiled the fourth volume, "Ambient Isolationism" and it's this volume we're particularly interested in at MFTEQ. It also explains GOD's inclusion on Volume 2 I suppose! Also, Volume 4 doesn't happen to be a compilation of all the Virgin ambient back catalogue. Martin has cleverly and accurately coined the phrase "Isolationism" and the contributors on this volume are not the ones you'd expect on such a major label release. Much of this music is dark, post-industrial atmospheres and if Martin had tried to sell this idea under that banner I suspect nothing would have come of this venture.

It appears though, that music has at last come of age and caught up with artists such as PAUL SCHUTZE, SCORN, THOMAS KONER, JIM O'ROURKE et al. And about time, but it's important not to categorize these artists under the techno/ambient labels. Virgin should be applauded for taking this chance with Volume 4 and it would be interesting to compare the sales figures for all 4 volumes. The "A Brief History Of Ambient" series is useful for showing us how it all began and the paths the movement has taken over the years. But as well as the old material, move forward and search out works by the artists on Volume 4. And don't stop there, try Lustmord, The Anti Group, Cranioclast, Illusion Of Safety, The Hafler Trio, Jim O'Rourke and Vidna Obmana, to name but a few.
MFR
[Virgin Records, Kensal House, 553/579 Harrow Road, London W10 4RH, UK]

## Recommended Listening:

### Chris Billington

CAN Canibalism 3
HOLGER CZUKAY & ROLF DAMMERS Canaxis
BLUE FOR TWO International
INSIDE TREATMENT Estate of Insanity
ANDROMEDA COMPLEX Be Kind With Your Executionar

### Deadhead

DEAD CAN DANCE Toward The Within
TELEVISION OVERDOSE A Turing Test
CINDYTALK Wappinschaw
IN THE NURSERY L'Esprit
IMMERSION Oscillating

### Stefan Jaworzyn

DET WIEHL The Package/Doecken
HARRY PUSSY EP
JLIAT JLIAT
KONTAKTA Kontakta
ELLIOT SHARP/ZEEN PARKINS Psycho-Acoustic
TONART Vier

### Leigh Neville

V/A Mind The Gap II
S CORE Sediment
V/A Trash Trance
DAVID TOOP & MAX EASTLEY Buried Dreams
V/A Afterburn
SISTER MACHINE GUN The Torture Technique

### Random Man

SWANS The Great Annihilator
KK NULL/JAMES PLOTKIN Aurora
SICK OF IT ALL Scratch The Surface
BLACK LUNG Silent Weapons for Silent Wars
V/A Document 01

### Mathew F Riley

A SMALL, GOOD THING Slim Westerns
BEEQUEEN Time Waits For No-One
DEUTSCH NEPAL Tolerance
MORTHOUND The Goddess Who Could Make the Ugly World Beautiful
MEGAPTERA Beyond The Shadow
VIDNA OBMANA The Spiritual Bonding

### Veil

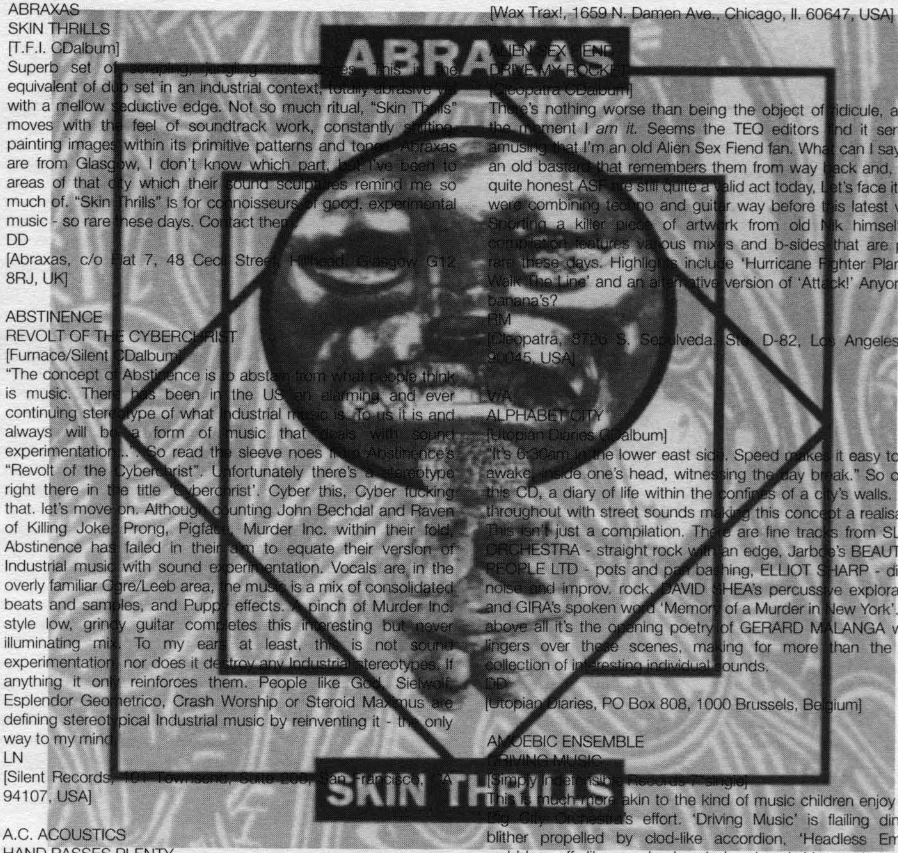
VIDNA OBMANA Memories Compiled 1
PBK Shadows of Prophecy/In His Throes
V/A Of These Reminders
LOVE SPIRALS DOWNWARDS Ardor
WHEN Prefab Wreckage

A SMALL, GOOD THING
SLIM WESTERNS
[Soleilmoon CDalbum]

The most original release I've heard in a long, long time. This has nothing to do with industrial/techno and the like, although DJ magazine loves it as well. A Small Good Thing, (who are also O Yuki Conjugate), make stunning acoustic guitar and electronic atmospherics. As the title suggests the music is an ideal soundtrack to contemporary cowboy/drifter/road movies. All the romance of the open country is captured here. All the day to day grit too. Simply amazing.

MFR

[Soleilmoon, PO Box 11453, 1001 GL Amsterdam, The Netherlands]



ABRAXAS
SKIN THRILLS
[T.F.I. CDalbum]

Superb set of scraping, jangling noisescapes. This is the equivalent of dub set in an industrial context, totally abrasive yet with a mellow seductive edge. Not so much ritual, "Skin Thrills" moves with the feel of soundtrack work, constantly shifting, painting images within its primitive patterns and tones. Abraxas are from Glasgow, I don't know which part, but I've been to areas of that city which their sound sculptures remind me so much of. "Skin Thrills" is for connoisseurs of good, experimental music - so rare these days. Contact them.

DD

[Abraxas, c/o Flat 7, 48 Cecil Street, Hillhead, Glasgow G12 8RJ, UK]

ABSTINENCE
REVOLT OF THE CYBERCHRIST
[Furnace/Silent CDalbum]

"The concept of Abstinence is to abstain from what people think is music. There has been in the US an alarming and ever continuing stereotype of what Industrial music is. To us it is and always will be a form of music that deals with sound experimentation...". So read the sleeve noes from Abstinence's "Revolt of the Cyberchrist". Unfortunately there's a stereotype right there in the title 'Cyberchrist'. Cyber this, Cyber fucking that. let's move on. Although counting John Bechdal and Raven of Killing Joke, Prong, Pigface, Murder Inc. within their fold, Abstinence has failed in their aim to equate their version of Industrial music with sound experimentation. Vocals are in the overly familiar Ogre/Leeb area, the music is a mix of consolidated beats and samples, and Puppy effects. A pinch of Murder Inc. style low, grindy guitar completes this interesting but never illuminating mix. To my ears at least, this is not sound experimentation nor does it destroy any Industrial stereotypes. If anything it only reinforces them. People like God, Sielwolf, Esplendor Geometrico, Crash Worship or Steroid Maximus are defining stereotypical Industrial music by reinventing it - the only way to my mind.

LN

[Silent Records, 101 Townsend, Suite 200, San Francisco, CA 94107, USA]

A.C. ACOUSTICS
HAND PASSES PLENTY
[el-e-ment'al CDsingle]

Fuck me, it's The Velvets! Virtually every guitar riff, percussion track and vocal tone has been lifted from one of V.U.'s albums. Quite beautifully done in fact. That's the title track anyway. Number 2 'Love Lies Broken Pieces' is REM, and then the third 'Equamneno Mix' of the former is a trancey, FSOL-like fusion, with a neat Beck riff. Lastly, 'Emily' goes full circle for a Velvets, come FSOL ambient brood. A.C. trace the musical diversities of the late Sixties to present day in a more than intelligent fashion. Must get their albums...

DD

[el-e-ment'al, 64 Mountgrove Road, London N5 2LT, UK]

V/A
AFTERBURN   WAX TRAX! 94 AND BEYOND
[Wax Trax!/TVT CDalbum]

The "Black Box" set may have rounded off thirteen years for Wax Trax! but "Afterburn" shines a light towards the future. Eleven vastly varied tracks, borrowing heavily from Warp licences for a strong Techno-trance representation. The old, and not so old, Chicago crew are still well in evidence though; DIE WARZAU, CHRIS CONNELLY, SISTER MACHINE GUN, KMFDM, and the KMFDM VS. PIG project all provide new remixed tracks. The techno contingent lines up UNDERWORLD, PYSKOSONIK, KENNY LARKIN, RICHARD H. KIRK, B-12 and MARK FRANKLIN. A satisfying reminder of the strength of the revamped Wax Trax! roster.

LN

[Wax Trax!, 1659 N. Damen Ave., Chicago, Il. 60647, USA]

ALIEN SEX FIEND
DRIVE MY ROCKET
[Cleopatra CDalbum]

There's nothing worse than being the object of ridicule, and at the moment I *am it*. Seems the TEQ editors find it seriously amusing that I'm an old Alien Sex Fiend fan. What can I say? I'm an old bastard that remembers them from way back and, to be quite honest ASF are still quite a valid act today, Let's face it! ASF were combining techno and guitar way before this latest wave. Sporting a killer piece of artwork from old Nik himself this compilation features various mixes and b-sides that are pretty rare these days. Highlights include 'Hurricane Fighter Plane' 'I Walk The Line' and an alternative version of 'Attack!' Anyone for banana's?

RM

[Cleopatra, 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045, USA]

V/A
ALPHABET CITY
[Utopian Diaries CDalbum]

"It's 6:30am in the lower east side. Speed makes it easy to stay awake, inside one's head, witnessing the day break." So opens this CD, a diary of life within the confines of a city's walls. Filled throughout with street sounds making this concept a realisation. This isn't just a compilation. There are fine tracks from SLASH ORCHESTRA - straight rock with an edge, Jarboe's BEAUTIFUL PEOPLE LTD - pots and pan bashing, ELLIOT SHARP - distant noise and improv. rock, DAVID SHEA's percussive explorations and GIRA's spoken word 'Memory of a Murder in New York'. But, above all it's the opening poetry of GERARD MALANGA which lingers over these scenes, making for more than the sum collection of interesting individual sounds.

DD

[Utopian Diaries, PO Box 808, 1000 Brussels, Belgium]

AMOEBIC ENSEMBLE
DRIVING MUSIC
[Simply Indefensible Records 7"single]

This is much more akin to the kind of music children enjoy than Big City Orchestra's effort. 'Driving Music' is flailing dingbat blither propelled by clod-like accordion, 'Headless Emcee' wobbles off like a drunk who's pissed his pants at his grandmother's funeral, while 'Hell in a Handbasket' (a Grateful Dead reference?) ends with a bit of 'free' skronk that may bother your pets. If they'd called themselves The Amoebic Dysentery Intergalactic Free Jazz Orchestra I'd have probably liked them more.

SJ

[Simply Indefensible, PO Box 232, Providence, RI 02901, USA]

AND ONE
MIDNIGHT AMBULANCE
[Machinery CDalbum]

Sells like hot cakes in Germany, so they say, but in actuality the only decent thing about this album is one cool photo in the inlay

booklet. Looks like a whole tribe of dwarf 'funny-men' standing around a hanging body. The music? Well they don't sound like Nitzer Ebb anymore, just ass-dribble.
LN
[Machinery, Kurfurstentstr. 23, 10785 Berlin, Germany]

ANDROMEDA COMPLEX
BE KIND WITH YOUR EXECUTIONER
[Heavens Gate/Discordia CDalbum]
It is by no accident that this disc is accredited as a Heavens Gate production. With sounds and songs that could only have been cast from the bars of heavens gate itself, I am in awe and wonder, are they musicians or messengers of God?. Throughout, harmony and discord are meticulously created, moods masterfully fused, this is glorious in the extreme. Andromeda Complex are Celestino Pes and Patrizia Mattioli with Vanja Buzzin, and special guest Angelo Bergamini, baring their souls in a powerfully direct manner. Bergamini wrote or co-wrote most of the tracks on the album and every tiny impression on this CD's surface is etched with a state of high level blissful consciousness. Every musical note delivered is gilded with a fine musical detail that wouldn't be out of place on an angel's wings. The mood is largely seductive as Pes' effortless, magisterial vocals glide through the acoustic 'Where has it gone kitten?' and the surrealistic sexual odyssey 'Mea Domina' and threaten to melt the packaging . He sounds even more supernatural on the alluring 'Antares (Suicide Commando)', vocals intermingling with its gently lapping waves pushing against soft deep sands of electronics. Sophisticated electronica of 'Life of despair', 'Polymeric woman' and the irresistible 'Paris Noir' interweave with their lush, warm textures. An immaculate cover of The Beatles' 'Rain' closes a sumptuously mesmeric release. Visionary, vibrant. Hallowed be their name.
CB
[Heaven's Gate, Piazza Delle Terramare 5, 43040 Vicof.Le Parma, Italy]

ANGINA PECTORIS
ANGUISH
[Rebel CDalbum)
Gothic rasper, made a little bearable by the use of violin over the fuzz.
DD
[Rebel Records, Brusseler Str. 14, D-30539 Hannover, Germany]

APOPTYGMA BERZERK
DEEP RED
[Tratra CDsingle]
Neatly powered Nitzer-type fodder, with a touch of early Nine Inch Nails to pad out. "Electronic Warfare" is a little more manic adding a Die Krupps edge, and maybe even some Portion Control overdrive. Competent stuff, not exactly setting the world alight, but then who really cares...
DD
[Tatra, Box 200, N-1601 Fredrikstad, Norway]

ARMAGEDDON DILDOS
07 104
[Zoth Ommog CDalbum]
LOST
[Zoth Ommog CDsingle]
I had to rewrite my initial review for these schmucks as the first draft was probably too nasty for even our hardened readership. We won two world wars to prevent shite such as this entering our country. The Dildos sell shit-loads in Germany, and I bet those nerdy Swedes import it by the crate as well. The cover version of Morrissey's 'Everyday Is Like Sunday' is a shit version of a shit song. My weak mind strives unsuccessfully to imagine a worse combination. "07 104" is a compilation of most of the band's singles to date, charting their early electro/EBM outings such as 'East/West' and 'Resist', (which were fairly palatable), to their latest crap efforts adopting rock guitars. On "Lost", their new new album, the boys have produced a collection of downright toss. There are a few digital effects but it's really aimed at the masses of soft-core, pseudo-goths and greasers out there in Europe. Feeble and boring and simple. Red card.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

V/A
AROUND THE DAY IN 80 WORLDS
[SSR Records CDalbum]
Subtitled "explorations in tribal trance" this excellent compilation covers the more sublime areas of this techno subset. Holy Ghost's 'Mad Monks On Zinc' is a pure adrenalin floor-filler, followed by Open House's 'Resonance' which flows and soars and includes breakbeats a la Renegade Soundwave. Inky Blacknuss' 'Blacknuss' is a strange percussive affair, very dark, showing that Sabres Of Paradise label is one of interest. Morpheus' 'Camels In Coma' is a tribal acid mantra exuding those Eastern vibes so characteristic of early A Split Second. The ubiquitous Solar Quest gives us 'One Nation', an anthemic piece that just builds and builds, but is hardly tribal in my book of pigeon-holes. Hemisphere's 'Alkaest' is more like my idea of tribal, but doesn't forget the trance in a mad six minutes of Arabian drumming. Recommended as an introduction to a very different area of techno, one that can transfer successfully from club to home.
MFR
[SSR Records, 43 Rue General Patton, 1050 Brussels, Belgium]

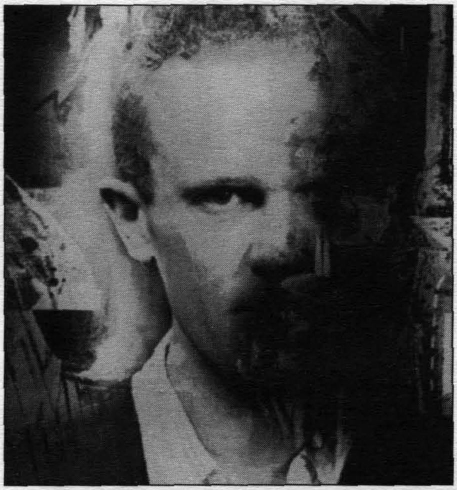
V/A
ART OF GOTHIC
[Talitha CDalbum]
Ok that's it! That's the last time I mention actually liking something along the lines of Alien Sex Fiend. Why is it me that gets all the Goth stuff... why? These days Goth really has hit the fan and unfortunately Cleopatra seem to be producing most of it. No offence to Cleopatra, they obviously have the market sown up, and all the best to them! But for God's sake will someone find something worth putting out. The problem with most of these acts seems to lie with them still milling around in 1984, emulating everything from the Sisters to Danse Society and the March Violets, with the poor production over emphasising every point. Witness emulation at it's peak. Check out Sex Gang Children's take on the Levellers folk sound - sad! sad! sad! And how did you bluff your way through the Eighties? England's ROSETTA STONE put in their usual Sisters/Mission impression, and, you have to hand it to them... they're pretty good at it. USHERHOUSE follow with their lightweight Bauhaus influenced drivel, the only worthy addition here seems to be VOICE OF DESTRUCTION with 'Death From Your TV Screens'. Yep! You've heard it all before, Ministry meets Puppy... execution, death blah blah blah. If it's a Goth compilation you're looking for you could do no better than checking out England's own Vampire Guild release of "What Sweet Music They Make" (check elsewhere for a review). Real Goth music not third rate Sisters clones. Check out Cleo's Play Dead if you want something worthy to listen to.
RM
[Talitha, Norsk Data-Str. 3, 61352 BAD Homburg, Germany]

ASH 1.4
BLIND/FRAGMENT
[Touch LP]
Another anonymous Touch release. The press release states this is a recording taken from the control tower of an American air force base somewhere in England, recording the disembodied voices of the pilots as they engage in mock battles over the North Sea. The first track of "Blind" is the sound of droning planes flying overhead, no more, no less. The second track goes like this: "Click. Two Five target Two Zero Zero Forty Eight. Click... silence...Click. Two Six starboard turn. Click." Track three is more of the same. The first "Fragment" track is a little more lively in parts, sounding like somebody rearranging their living room furniture, often it reverts to the radio transmission

recordings of the first side, plus a little interference. There's too much silence on these tracks for my liking. A tad tedious, but good sampling material.
MFR
[Touch, 13 Osward Road, London SW17 7SS, UK]

V/A
ASSEMBLAGE
[Extreme CDalbum]
A wonderful collection with some of the most influential contemporary electronic composers of today. "Assemblage" is a prime example of the enabling function of modern technology, allowing artists such as Mo Boma, Vidna Obmana, Jorge Reyes, Lights In A Fat City and Muslimgauze to produce such culturally diverse and authentic works, (not forgetting their natural talent of course). A little disappointing is the lack of new material, all contributions being from previous Extreme releases. However seeing as most of the Extreme catalogue is first-rate, this is only a tiny, petty gripe. The ubiquitous Paul Schutze, C. Schulz, Stefan Tischler, Shinjuku Thief and Peter Appleton all add their intriguing individual traits to a compilation that combines organics and electronics to a staggering and highly consistent plane. If you want to hear Extreme for yourself, we've got ten copies to give away.
MFR
[Extreme, PO Box 147, Preston 3072, Victoria, Australia]

ATTRITION
SMILING, AT THE HYPOGONDER CLUB
[Relic CDalbum]
More than essential reissue of Attrition's finest album. Lush electronic orchestrations for their own fictitious club (a place where you and me can hear some decent music). Martin Bowes was joined by a host of other musicians for this album who really meated the sound. Alex Novak lent his considerably penetrating vocals to back Martin and Marianne, and on 'Feel The Backlash' was given free-reign and deadpanned over sparse riffs and reverberating rhythms. The complete album has a hypnotic feel, whilst also being very 'up', and never losing that trademark sark sinister edge of old. With the addition of the single 'Shrinkwrap' included, it revealed a poppier sound to follow - on their terms of course! Though Attrition work has continued to excel, it was a shame that the line-up of "Hypogonder" split and further excursions into these minds weren't realised. PURCHASE. Of course!
DD
[Relic, Box 1591, Garden Grove, CA 92642-1591, USA]



BANABILA/SAKA
THE DREAMFIELDS
[BR Projects CDalbum]
A dazzling collection of Arabic-styled songs that pulse hypnotically, never descending into cliché - a veritable magic carpet rise of colours. Minimalistic dub basslines drive most of the tracks along at a lazy pace, violins and other more exotic instruments waving in with the flow. The percussion is top-notch, never overstated and apparently executed by a cast of thousands. Even the title of 'Voices From a Secret World' just about sums up the pleasure I've had in listening to this CD. Messrs. Banabila and Saka have created what is for me the perfect album for dream-filled moment. Worth keeping an eye peeled for the 1992 album "Nightmirror" too, I expect.
VL
[BR Projects c/o Hugo Boudesteijin, Jacq. Perkstraat 17c, 3061 CN Rotterdam, The Netherlands]

BARBED
??????
[These CDalbum]
Fine disc of collaborative collages & mix-ups from a couple of Alexes (Burrow & McKechnie, last heard - by me, anyway - on "At Close Quarters") which maintains a definite 'groove' in spite of its profound eccentricities. Points of comparison might be a more friendly Nurse, HNAS & Negativland - a person could be compared to worse, believe me. There are enough little surprises to keep even the hardened experimental eructation muttonhead on his toes (I had to look round a couple of times to check that one of the kids hadn't plugged himself into the mains), and doesn't last so long as to outlive its welcome. A tad 'clever' having a title for which my computer doesn't have the symbols, but a rewarding auditory hallucination nonetheless.
SJ
[These, PO Box 4412, London SW8 2XJ, UK]

BARBIE COMPLEX
BARBIE COMPLEX
[Funky Mushroom CDsingle]
Mildly grungy guitar-driven regressive slop with grating, almost Lauperesque, female vocals. There's a distinctly fey '70s feel to the proceedings that appeals to me not a jot - in fact, it makes the prospect of a Love Child reunion seem wildly appealing...
SJ
[Funky Mushroom, PO Box 100270, Brooklyn, NY 11210-0270, USA]

BARKMARKET
LARDROOM
[Beggars Banquet CDalbum]
Whatever happened to Beggars Banquet? For the majority of us we remember Play Dead/Bauhaus/Numan/Southern Death Cult/Nephilim etc etc . . and now look what they give is. More American indie guitar bollocks than we can handle . . more licensed crap than you can shake a stick at. With only Main on the "innovation" roster things are looking pretty bleak at the moment. Bet they're hoping that new Cult album sells by the truck load?? I'm sure it will! There's still enough dickheads out there to believe the hype. Anyway, that's what is on offer here. More standard guitar rhetoric in post Nirvana mode. Barkmarket sound like the usual, just a little weirder, but not really achieving anything worthwhile in the process. NME/Melody Maker fodder... you get the picture. Whine whine vomit vomit... yawn! Barfmarket more like!
RM
[Beggars Banquet, 17-19 Alma Road, London SW18 1AA, UK]

BEEQUEEN
TIME WAITS FOR NO ONE
[Staalplaat CDalbum]
Wonderful positive yet dark ambience, if that's possible from former MFTEQ contributor Frans De Ward and Freek Kinkelaar. Acoustic guitars and strings resonate as petit electronics pitter

patter. Mysterious tones invoke splendid colours as subtle rhythms gradually move into the mix. Beequeen remind me of the mighty Deutsch Nepal. I can't get enough of this.
MFR
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

THE BEL AM
*FRESH DEADLY ROSES*
[Discordia CDalbum]
The Bel Am are duo Maria Cristina Anzola (vocals) and Alessandro "Ronko" Ronchini (all guitars, keyboards and backing vocals). This is not a very inspiring example of its type, sounding somewhat confused at times and with Anzola's voice constantly on the edge of its register, about to be chased up and out beyond its range. Dark music which remains short of decent tunes, with the exception of the blurred beauty of 'Child's Tale', and the title track 'Fresh Deadly Roses' which finds Anzola picking her way through echoing swathes of gothic fuzzed guitar in a more capable fashion. Ironically, this track was not penned by The Bel Am themselves. I do not doubt their talent and whilst this is not a bad release it is limited in its scope and hopelessly exposes the depths of their musical roots. Perhaps a third band member?
CB
[Discordia, Corneliusstrabe 105, 40215 Dusseldorf, Germany]

BENESTROPHE
SENSORY DEPRIVATION
[RAS DVA Records CDalbum]
Before Mentallo & The Fixer there was Benestrophe. This CD is from the American G.A.W.M.U.S. fanbase of Music Research. Benestrophe features the lyrics/vocals of Richard Mendez which are a little simple, but warped as they are by electronics they do have a deep vampiric bass effect to them. The Dassing brothers' music is more stripped down than their M&TF efforts but you can hear the roots of their dense sounds in place. Similar in concept to FLA's "Total Terror" releases, Benestrophe is good, solid hardbeat, and volume II is due soon.
MFR
*[RAS DVA Records, PO Box 92575, Milwaukee, W.I. 53202, USA]*

BIG CITY ORCHESTRA
A CHILD'S GARDEN OF NOISE
[Drone Records 7"single]
First vinyl release from San Francisco hippie cassette pests who've released (at a conservative estimate) three thousand tapes. This record is sort of by, for and about children - mine were at school when I played it otherwise I'd have had them review it. Where Nurse or Negativland would take a similar concept, slice it, dice it & swiftly dispose of it, BCO rather labour the point. Kids don't like stuff that goes on too long - who can blame 'em? Numbered, funny vinyl, edition of 200.
SJ
[S. Knappe, Stendorfer Strasse 38, 28237 Bremen, Germany]

BIG ELECTRIC CAT
DREAMS OF A MAD KING
*[Cleopatra CDalbum]*
A conventional rock band from Australia, this four piece bear many of the hallmarks of much of the music performed by fellow countrymen Midnight Oil, impeccable songwriting coupled with deliciously hook-filled guitar rock. At other times their fuzzy rhythms, memorable tunes and experimental flushes remind of the considerable talents of Ed Keuper. It's the powerhouse drumming and deep funk bass playing that make the most telling contribution to the albums relentless bustle and drive. An entertaining and technically impressive piece of work undertaken with bags of conviction and an irrepressible zest, it's a shame that most readers won't even give this a chance because Big Electric Cat aren't weird or wired enough. Raucous and refreshingly unaffected, a classic rock band in the making!
CB
[Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, USA]

BIGOD 20
SUPERCUTE
[Zoth Ommog CDalbum]
*Cute it ain't. Twee more like. It's fine until they start bloody* singing! It's fine until the guitar samples start, (admittedly not in such vile proliferation as on the Dildo's album, but nevertheless gratingly present). B20 do put together an effective combination of sounds and percussion at times which results in a pop album in the truest sense of the word. Much of it, unfortunately, is therefore throwaway. Singer Zip Campisi says of his lyrics: "I would never be so self-important as to think that the listener should have to listen to them". That's alright then, because I didn't. More soft dance for those introverted Germans and Swedes.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

V/A
BLACK BOX
[WaxTrax!/TVT 3CDbox]
A thirteen year itch for Jim Nash and Dannie Flesher? The "Black Box" is a tribute to the men responsible for the genuinely visionary Wax Trax! label, and the motley collection of characters who, over the years, have called it home. The commemorative set comes in a sturdy metal box and contains all manner of goodies. A seventy six page fully illustrated 'Volume'-style book chronicles the label's history and provide many rare anecdotes and facts. A beautifully rendered poster, commissioned for the set, two excellent beer coasters (for the complete Wax Trax! aficionado!) and a hip little sew on patch bearing the Black Box logo completes the accessories. The main show is provided by three sexy, black, unmarked CD cases containing forty one tracks, or three and a half hours of musical history. The Revolting Cocks, Ministry (providing the original extended version of 'Every *Day (Is Halloween)'!, Coil, My Life With The Thrill Kill Cult, Front* Line Assembly, Cyberaktif, Controlled Bleeding, Foetus, KLF, 1000 Homo DJ's (with Reznor's vocal original on 'Supernaut'), The Young Gods, Meat beat Manifesto, Laibach, Pailhead, Excessive Force, Clock DVA, Chris Connelly, PTP, Sister Machine Gun, Lead Into Gold, Psykosonik, Psychic TV, Strike Under (Wax-001), Doubting Thomas, Greater Than One, Fred Gianelli, Mussolini Headkick, Divine, Hope & Kirk, In The Nursery, A Split Second, Wreck, Pankow, Acid Horse and Pig.

Now once we've all stopped wetting ourselves - a few criticisms. Where's Front 242? "Front By Front" is still Wax Trax!'s best selling release, bettering even the Cocks, and F242 are represented heavily in the accompanying book. So why no tracks? Put it down to licensing problems now that Front are with Epic in the States. That however doesn't excuse the 'no shows' of Paul Barker's and Bill Rieflin's pre-Ministry outfit, The Blackouts, or our own Hula, or Ajax, Jass, Minimal Compact, or TGT. These are near impossible to obtain on shiny disc so why *not include a track from each rather than multiple tracks from* Revco, KMFDM and Chris Connelly and other big names that everyone interested already owns?

My other, and thankfully, final criticism is the inclusion of a majority of album versions of tracks. Twelve inch mixes, remixes or special edits would have made it a lot more special. Or maybe even an unreleased out-take or two, like the PTP track on Robocop, 'Show Me Your Spine'?

Summing up, The Black Box is a compulsory addition to hardcore Wax Traxians, even noting my criticisms. The metal box version is limited to 10,000, mine being 09938 so be quick about it if you intend forking out the fifty-odd quid for this little lovely.

For the less obsessive (or short of a crust), a cheaper unlimited version of the three discs is rumoured to soon be available.
LN
[WaxTrax, 1659 N. Damen Av., Chicago, Il. 60647, USA]

BLACK LUNG
SILENT WEAPONS FOR SILENT WARS
[Dorobo CDalbum]
Another worthy release from Dorobo with this, the stunning debut album from Black Lung. Imagine Amorphous, Coil and WILL composing a soundtrack for the ultimate horror film. Just listen to the track 'Prozac Parade' without the lights on on for that magical bowel churning feeling. Music from the hinterlands. Recommended.
RM
[Dorobo, PO Box, Glen Waverley, Victoria 3150, Australia]

BLOW
FLESHMACHINE
[Paragoric CDalbum]
Christian Fetish of Fetish 69 joins chums Kim Pil Jung and Martin Koch for some high octane Thrash/Industrial/Noise samplefest. With the likes of Headpress, Answer Me, Buttgereit, Mondo, Re-Search, Gibson, Shirley and Stanley name-checkecd you know where they're coming from. Yes, that dark nasty place.. Heh.. Hey. Whilst some sections flirt dangerously close to the 'metal with a sampler syndrome', Blow manage to produce much of worth here - especially the likes of 'Skindominator' and 'Feedback Bastard'. Accomplished.
LN
[Paragoric, BCM Paragoric, London WC1N 3XX, UK]

BLUE FOR TWO
INTERNATIONAL
[Energy CDsingle]
An entrancing re-working of Thomas Leers' 'International', Blue For Two have given it an electro-acoustic dreamlike treatment and I can't imagine a better version could be made by anybody. This is followed by 'Moonmilk', a quaint composition that wouldn't be out of place on a Right Said Fred album. 'International (Remix)' is not too dissimilar to the opener and rounds things off very nicely.
CB
[Energy Records, PO Box 1506, S-221 01 Lund, Sweden]

BODY COUNT
BORN DEAD
[Virgin Records CDalbum]
What the fuck happened here!? Huh! Please someone... explain! How does a seriously credible rapper get into an outfit like this. How!? For fuck's sake how!? How does a man like ICE-T put out a classic album like "Original Gangster" then in turn, a turd like this. How!? Well ICE, I'll tell you how. You sold out motherfucka... BIG TIME!! You could'nt cut it anymore. Too much competition from the kids. You got so far up your ass you lost the plot. Like all novelty acts you had your day and couldn't find a way of mutating. I grieve for you... really I do, all that money and you fill your days with a third rate punk metal band?. With new acts such as Nas, Jeru The Damaga and the awesome Gravediggaz you never stood a chance. So what did you do? You took the safe bet and crossed over to the mindless group of metal heads that still think three cords and a lot of "Motherfucka's" makes them subversive. More white homeboy metal to choke on. Henry Rollins you'll never be! At least Ice Cube had the heart and soul to stick by his guns, like the man said "Go check yo'self!" Too late methinks. ICE, consider yourself well and truly dissed!
RM
[Virgin Records, Kensal House, 553-579 Harrow Road, London W10 4RH, UK]

V/A
BODY RAPTURE VOL. 5 - THE SCANDINAVIAN EDITION
[Zoth Ommog CDalbum]
It's a sign of the times that I find nothing on this compilation remarkable at all. The once cuttinge edge series from one of the original homes of Hard Dance has reached a stage where all the material it's presenting is really nothing new. This volume splutters between the usual cranked up beats of POUPPEE FABRIKK, GODHEADS and KLUTE, and the softer Mode-inspirations of MALAISE, ELEGANT MACHINERY and DEAD EYES OPEN. It is the harder stuff which pulls it out of a total lull, but of course have heard it all before. Easily the worst edition of Zoth's "Body Rapture". OK then Talla, how's about a UK edition? TVOD, New Mind, Drill, Solar... Now there's a thought...
DD
[Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, Germany]

BOLT THROWER
... FOR VICTORY
[Earache CDalbum]
For those not in the know, Bolt Thrower were one of the first major Death Metal bands to arrive on the English scene. Along with Napalm Death they put the U.K. firmly on the Metal map. This, their fourth album, shows the boys at their best, still providing killer metal riffs and gutteral vocals. Unlike Napalm Death, Bolt Thrower have continued along the Death Metal line without much change in their style or aproach. They still provide the neccessary kick that many of the old school (Slayer!) just can't seem to manage anymore. As the press release points out, two key figures in Bolt Thrnwer's lineup have... bolted! As it were, onto pastures new with more advanced projects in the works. With the Death Metal scene in it's last throes and acts such as Fear Factory etc taking up the reigns, it understandable to see why. As Bolt Thrower continue with new members, you can't help but think maybe they should all call it a day. "...For Victory" is their best ever release, death completists may want to check this out. R.I.P.
RM
[Earache Records, PO Box 144, Nottingham NG3 4GE, UK]

BRUTAL TRUTH
PERPETUAL CONVERSION
[Earache CDalbum]
I heard a track from this at the 'Slimelight' and had an enjoyable mosh to its techno beats. It came as a surprise when I obtained this single to find three of the five tracks are rather nasty metal/grunge/noise efforts. The track I heard was 'Perpetual Larceny' - a remix by the duo Larceny. Heavy hardbeat techno and so much better than the rest of this release.
MFR
[Earache Records, PO Box 144, Nottingham NG3 4GE, UK]

CALVA Y NADA
PALPITA, CORAZON, PALPITA
[Hyperium CDalbum]

Ah yes, good old hardbeat. But is it? CYN have long been a favourite of mine, combining as they do, unique sounds and hard percussion with the theatrical voice of Brenal in Spanish and German. If produced by an American band this would sound crap, but CYN retain a disturbing playground aura of cruel innocence and that's why I like it.
MFR
[Hyperium, PO Box 910127, 90259, Nurnberg, Germany]

CAMERATA MEDIOLANENSE
MUSICA RESERVATA
[My Castle CDalbum]
"A wonderful CD of tribal, esoteric, etheral music from Northern Italy", it says here. I can't dispute they're from Italy, but the electronics are for too sparse, leaving the whole without depth and the richness, of say, O.E.S., who've perfected the style this

CAN
CAN SOUNDTRACKS
cannibalism
cannibalism 2
CAN
CAN
CAN
»DELAY«
1968
CAN
CAN

six-piece is striving to create. File under "Gothic Darkness".
DD
[My Castle, Via F. Morandi 15, 20127 Milano, Italy]

CAN
ANTHOLOGY
[Spoon/The Grey Area of Mute 2CDalbum]
For the likes of me, who've never made an attempt to keep track of this particular brand of Krautrock this compilation of tracks from virtually all of Can's albums over the last 25 years is a must. Can may be based in the rock stakes, but they could never be pigeonholed and are without doubt one of the most innovative bands of our time. Their albums may not all be of the same quality, but all are fascinating and often totally unexpected progressions into further self-indulgence. Not exactly easy listening material, more a delving into the minds of the totally creative artist. Twenty-eight tracks spanning 1968-1993 and a lifetime of inventiveness. Don't be scared now, check this out...
DD

CAN
CANNIBALISM 3 (SOLO)
[Spoon/Mute CDalbum]
Collectively Can were shaman like figures, individually they set about re-defining rock and deconstructing the concept of success. Although these are solo representations from Can members, much of the music is anchored around Leibezeit's legendary drumming, in fact he contributes to no less than 12 of the 14 tracks featured. Taking in various projects from Holger Czukay, Michael Karoli, Jaki Liebezeit and Irmin Schmidt, this compilation is another lump of the cream of 12 years milking (1979 - 1991). Despite the fact that these cuts cover 8 separate albums from different timeframes it flows beautifully for over 75 minutes. All is performed with the unimpeachable quality, finesse and attention to detail that we have come to expect from the masters. Whatever you seek, it is here. Karoli's spiderlike fretwork ('Deluge'), Czukay's technological virtuosity ('On the way to the peak of normal'), Schmidt's smooth electronics ('Impossible holidays') and Liebezeit's deep, hypnotic drumming. I will not bore you with every individual track listing because it is unlikely that many readers will have at least half of them already, suffice to say that Cannibalism 3 rates as probably my favourite Can release ever. Essentially as a group they were the great liberators, freeing all those who followed from the humble rock song, but on their own they each continue to touch all the right buttons. Do I have to tell you that you need this more than the oxygen you breathe?
CB

CAN
RITE TIME
[Spoon/Mute CDalbum]
With the exception of the retrospective "Delay 1968", which was released in the early eighties, "Rite Time" is probably the best Can album since 1973's shimmering beauty of "Future Days". Originally released on Phonogram (1987), this disc represents the final chapter in the Spoon re-issue program for existing Can product, apart from "Anthology", the double CD box set. This was Malcolm Mooney back on the microphone with his old band for the first time in 17 years and the bands mood and direction is more compelling than ever. Reflecting the shift towards more deliberately crafted compositions which they had all made as individuals since they had been apart. It was the album they had to make to reclaim some of the glory their numerous imitators have enjoyed. Immaculate from start to finish, this offering exhibits a restraint and discipline, yet remains full of decades of compressed tension. Just listen to the exhilarating 'On the beautiful side of a romance'. Cool, spacious, cryptic and, as ever, this slice of rock seems to transcend time. Can-did.
CB
[Spoon, Les Rossignols, F-84220 Roussillon, France / The Grey Area of Mute, 429 Harrow Road, London W10 4RE, UK]

CHEMLAB
MAGNETIC FIELDS REMIXES
[Fifth Column Records CDalbum]
A reissue of sorts, slaving tracks from Chem Lab's debut "10 Ton Pressure" with a mixture of remixes from "Burn Out At The Hydrogen Bar". Specifically, two very different mixes of 'Chemical Halo', a 'Scorched' remix of 'Codeine, Glue and You', and a rough demo of '21st Century'. Chem Lab are one of the better exponents of the American School of Industrial Rock/Dance, and this serves as an excellent introduction to a band with more style than NIN, and more substance to boot.
LN
[Fifth Column Records, PO Box 787, Washington DC 20044, USA]

CHILDREN ON STUN
TOURNIQUETS OF LOVES DESIRE
[Cleopatra CDalbum]
Gutsy, Gothic and great. This has to be played on maximum volume to be appreciated at its best. An album of locomotive drum patterns (Poison Dwarf), some supremely muscular and nasty guitar playing (Pete Finnemore & Simon Manning) all deftly shoring up a vocal performance tingling with sensual menace (Neil Ash). Children On Stun's music has more balls than a bingo caller and it's delivered with a conviction and intensity that makes ears bleed. If Goth is your own personal musical temple then these 10 tracks will be right up your aisle. With the genre resurfacing again "Tourniquets" is a perfectly timed release.
CB
[Cleopatra, 8726 S. Sepulveda Blvd, STE.D-82, Los Angeles, CA 90045, USA]

CHOD
DUDLEY DORITE WRISTWATCH
[Zung Records CDalbum]
"10 tracks of Primus meets Ministry and forms some chaotic hybrid stuck in the middle." So reads CHOD's press release. Well as I understand it, between the head and the ass we have the intestines, packed within the intestines is usually a great deal of shit. If that shit had a name it would be entitled CHOD. Childish, hopeless, obsolete, downright crap are a handful of adjectives bandied around this grey matter I can tell you. I'm actually going to break this in two for fear of contaminating any other animal,

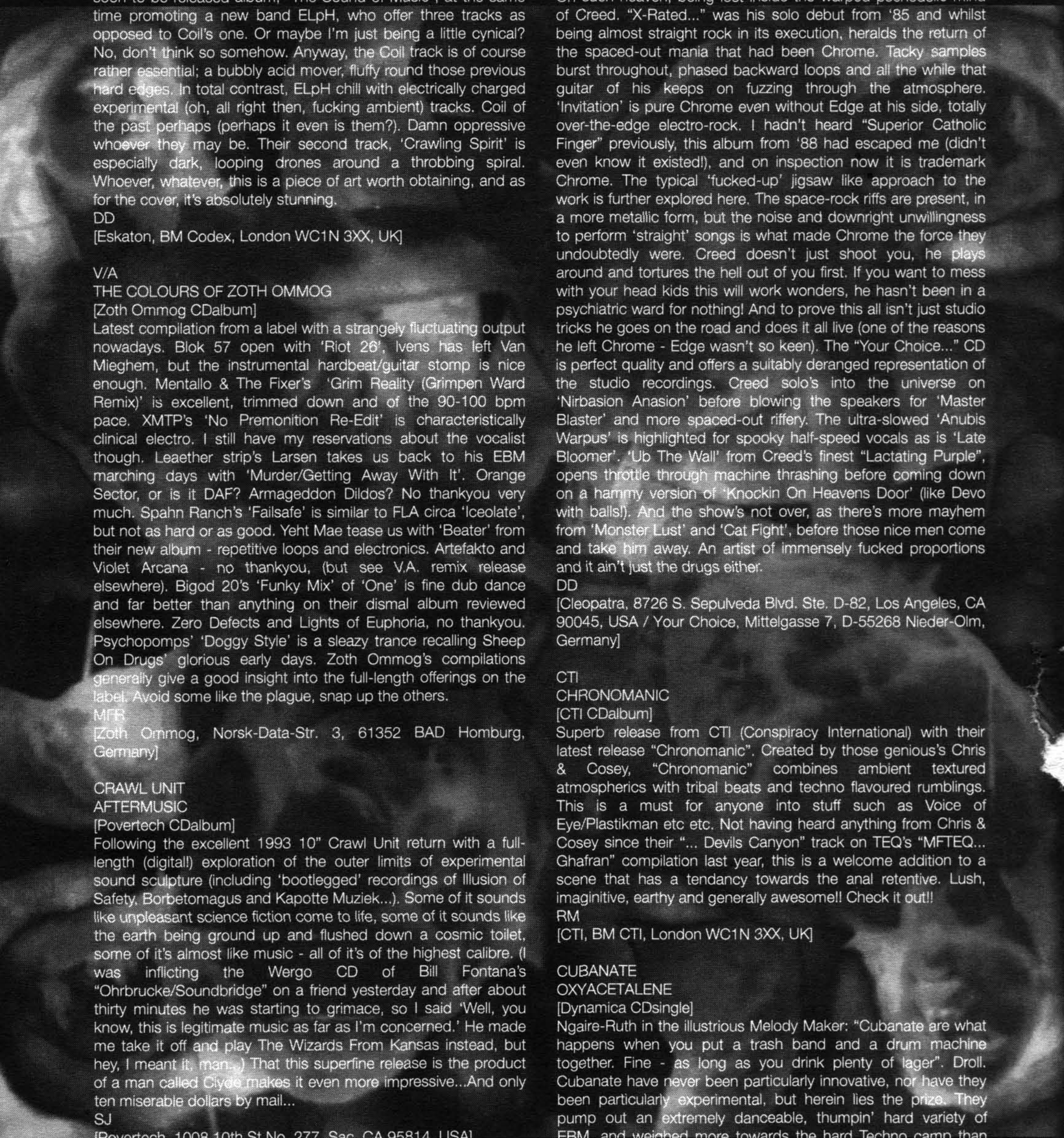
mineral or vegetable on the face of this planet. Ha ha ha ha get this "a raw metal edge nodding more in the direction of Pantera!" Oh please... fuck off! Pantera's eighth generation decomposing grannies could rock harder than this tripe. Give it up guys you really are the "WORST FUCKING BAND I'VE EVER HEARD!" An eternity with Gloria Estefan's record collection would be more favourable.
RM
[Zung Records, Floor 3, 19 Victoria Parade, Broadstairs, Kent CT10 1OL, UK]

CINDYTALK
WAPPINSCHAW
[Touched CDalbum]
Quite possibly the most wondrous voice this side of Brendan Perry and Martyn Bates. Gordon Sharp possesses that rare talent, with just the shimmering tone of his vocals he's able to leave a mind transfixed. Add to that essential ingedient the most beautifully attacking sound of Cindytalk's arrangements - usually simple, but yet so complex, and always so HUGE sounding - the potential for brilliance is present and always realised. This set was recorded over a two year period, between 1990 and 1992, and after record company problems the band has finally been able to release it on their own label. Opening with 'The First Time Ever...' in This Mortal Coil fashion (Gordon was of course, one of its original collaborators) with the open air of just his tremoring voice. Melancholy tracks such as 'Return to Pain', with simple plucked strings and an occassional underbelly of noise, the love-song 'Snowkiss' and 'Traumlose Nachte', with an almost Marc Almond vaudevillian overtone, career headlong into the mania of 'Empty Hand' (previously heard on one of Minus Habens' compilations) where raging guitar and a raging voice explode into one crumbling mass of tortured spirit. Never formulaic, Cindytalk preserve a sense of experimentation in this newer work with tracks such as 'Wheesht' which commences with the wonderfully accentuated Scottish tones of Alasdair Gray, a Scottish writer, and then nosedives into a casm of screaming noise. 'Secrets And Falling' was released as a single several years ago, but is no ordinary single fodder! I could mention them all as the whole is perfection! This is an extremely underrated band whose output is the work of creative genius - I guess I should mention the other band members at this stage (overwhelmed as I am by Mr. Sharp!), being Paul Middleton and David Ros. Let's hope this album will be a new beginning and see them regularly releasing their work.
DD
[Touched, 6 Ashwin Street, Dalston, London E8 3DL, UK]

ANNE CLARK
PSYCHOMETRY
[SPV CDalbum]
"Psychometry" is a live collective of works encompassing a decade of Anne Clark's unique repertoire. Like "RSVP", Ms. Clark's authoritative live revelation way back in 1988, "Psychometry" throws asunder the usual "live" pretensions and just gets on with the job of representing a performance riddled and aching with impossible emotions, undoubtedly Anne Clark's trademark. Here is a superb amalgamation of anger and solace, the venom and malevolence now more subdued making way for a matured and polished vitality. Here are raw emotions, agonies, ecstasies, fear and frustration. Tracks old and new primed to rip through your emotional barricades with clean controlled incisions. Love and loneliness, dejection and desire nestle side by side and flow through the lyrics in pure synchronicity to the string orchestrations and backing vocals, courtesy of among others Martyn Bates. Ultimately, it's the basic lyrical content which make all Anne Clark's releases such beauties whether self-penned, collaborations or otherwise - in these days of technological atrocities the poetic core stands brilliant and proud.
GG
[SPV GmbH, P.O. Box 1147, 30531 Hannover, Germany]

CLOCK DVA
ETERNITY
[Contempo CDsingle]
This last Contempo outing for CDVA has been on sale in London for ridiculous sums. Happily it's not proven to be as difficult to obtain as we expected. Taken from the "Sign" album, 'Eternity' and its instrumental 'Deep Space Mix' are pleasant, unthreatening electro. Not EBM, not techno, not hardbeat. I've heard that CDVA's new album will be more rhythm-based, but there's plenty of that here as well. The sounds conjure up images and thoughts of a clinical, glistening, artificial future. 'Endless Phase', the third and final track is menacing, throbbing atmospherics with a single, subtle and devastating snippet of speech.
MFR
[Audioglobe, PO Box 4287, 50136 Firenze, Italy]

CLOSEDOWN
NEARFIELD
[Silent CDalbum]
For reasons I regard as mildly suspect, Silent have attempted to seize the mantle of King of Ambient. The accompanying press release confirms my suspicions: "Thus far unconnected to the electronic ambient community, spaced-out guitar-driven music has nonetheless always had a remarkable ammount (sic) in common with its electronic brethren." Well, bullshit is as bullshit does, but this be basically misleading bullshit, as "Nearfield" is simpering sub-Sundial college-orientated rock-pop slop with a thin veneer of cheesy electronics & a 'dreamy' production wash. Later on the PR mentions that "the disparate members of Closedown are as likely to mention techno pioneers Brian Eno, Aphex Twin and the Orb as they are to cite rock influences such as Velvet Underground, Syd Barrett, John Lennon and Robbie Krieger of The Doors." So not only has guitar (up to the earth-shattering discovery of Closedown, naturally) been unconnected to the electronic ambient community, but Brian Eno is a "techno" pioneer. If I were to grant this arrant drivel any further consideration I'd be insulting your intelligence as well as mine.
SJ
[Silent Records, 101 Townsend, Suite 206, San Francisco, CA 94107, USA]



COIL Vs ELpH
[Eskaton CDsingle]

Who says only the majors have the marketing scams sussed? Coil use their business brains to launch this second release on their new Eskaton label, by including a track from their own soon-to-be-released album, "The Sound of Music", at the same time promoting a new band ELpH, who offer three tracks as opposed to Coil's one. Or maybe I'm just being a little cynical? No, don't think so somehow. Anyway, the Coil track is of course rather essential; a bubbly acid mover, fluffy round those previous hard edges. In total contrast, ELpH chill with electrically charged experimental (oh, all right then, fucking ambient) tracks. Coil of the past perhaps (perhaps it even is them?). Damn oppressive whoever they may be. Their second track, 'Crawling Spirit' is especially dark, looping drones around a throbbing spiral. Whoever, whatever, this is a piece of art worth obtaining, and as for the cover, it's absolutely stunning.

DD

[Eskaton, BM Codex, London WC1N 3XX, UK]

V/A
THE COLOURS OF ZOTH OMMOG
[Zoth Ommog CDalbum]

Latest compilation from a label with a strangely fluctuating output nowadays. Blok 57 open with 'Riot 26', Ivens has left Van Mieghem, but the instrumental hardbeat/guitar stomp is nice enough. Mentallo & The Fixer's 'Grim Reality (Grimpen Ward Remix)' is excellent, trimmed down and of the 90-100 bpm pace. XMTP's 'No Premonition Re-Edit' is characteristically clinical electro. I still have my reservations about the vocalist though. Leaether strip's Larsen takes us back to his EBM marching days with 'Murder/Getting Away With It'. Orange Sector, or is it DAF? Armageddon Dildos? No thankyou very much. Spahn Ranch's 'Failsafe' is similar to FLA circa 'Iceolate', but not as hard or as good. Yeht Mae tease us with 'Beater' from their new album - repetitive loops and electronics. Artefakto and Violet Arcana - no thankyou, (but see V.A. remix release elsewhere). Bigod 20's 'Funky Mix' of 'One' is fine dub dance and far better than anything on their dismal album reviewed elsewhere. Zero Defects and Lights of Euphoria, no thankyou. Psychopomps' 'Doggy Style' is a sleazy trance recalling Sheep On Drugs' glorious early days. Zoth Ommog's compilations generally give a good insight into the full-length offerings on the label. Avoid some like the plague, snap up the others.

MFR

[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

CRAWL UNIT
AFTERMUSIC
[Povertech CDalbum]

Following the excellent 1993 10" Crawl Unit return with a full-length (digital!) exploration of the outer limits of experimental sound sculpture (including 'bootlegged' recordings of Illusion of Safety, Borbetomagus and Kapotte Muziek...). Some of it sounds like unpleasant science fiction come to life, some of it sounds like the earth being ground up and flushed down a cosmic toilet, some of it's almost like music - all of it's of the highest calibre. (I was inflicting the Wergo CD of Bill Fontana's "Ohrbrucke/Soundbridge" on a friend yesterday and after about thirty minutes he was starting to grimace, so I said 'Well, you know, this is legitimate music as far as I'm concerned.' He made me take it off and play The Wizards From Kansas instead, but hey, I meant it, man...) That this superfine release is the product of a man called Clyde makes it even more impressive...And only ten miserable dollars by mail...

SJ

[Povertech, 1008 10th St No. 277, Sac, CA 95814, USA]

HELIOS CREED
X-RATED FAIRY TALES & SUPERIOR CATHOLIC FINGER
[Cleopatra CDalbum]
YOUR CHOICE LIVE SERIES
[Your Choice CDalbum]

Oh such heaven, being lost inside the warped pschedelic mind of Creed. "X-Rated..." was his solo debut from '85 and whilst being almost straight rock in its execution, heralds the return of the spaced-out mania that had been Chrome. Tacky samples burst throughout, phased backward loops and all the while that guitar of his keeps on fuzzing through the atmosphere. 'Invitation' is pure Chrome even without Edge at his side, totally over-the-edge electro-rock. I hadn't heard "Superior Catholic Finger" previously, this album from '88 had escaped me (didn't even know it existed!), and on inspection now it is trademark Chrome. The typical 'fucked-up' jigsaw like approach to the work is further explored here. The space-rock riffs are present, in a more metallic form, but the noise and downright unwillingness to perform 'straight' songs is what made Chrome the force they undoubtedly were. Creed doesn't just shoot you, he plays around and tortures the hell out of you first. If you want to mess with your head kids this will work wonders, he hasn't been in a psychiatric ward for nothing! And to prove this all isn't just studio tricks he goes on the road and does it all live (one of the reasons he left Chrome - Edge wasn't so keen). The "Your Choice..." CD is perfect quality and offers a suitably deranged representation of the studio recordings. Creed solo's into the universe on 'Nirbasion Anasion' before blowing the speakers for 'Master Blaster' and more spaced-out riffery. The ultra-slowed 'Anubis Warpus' is highlighted for spooky half-speed vocals as is 'Late Bloomer'. 'Ub The Wall' from Creed's finest "Lactating Purple", opens throttle through machine thrashing before coming down on a hammy version of 'Knockin On Heavens Door' (like Devo with balls!). And the show's not over, as there's more mayhem from 'Monster Lust' and 'Cat Fight', before those nice men come and take him away. An artist of immensely fucked proportions and it ain't just the drugs either.

DD

[Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, USA / Your Choice, Mittelgasse 7, D-55268 Nieder-Olm, Germany]

CTI
CHRONOMANIC
[CTI CDalbum]

Superb release from CTI (Conspiracy International) with their latest release "Chronomanic". Created by those genious's Chris & Cosey, "Chronomanic" combines ambient textured atmospherics with tribal beats and techno flavoured rumblings. This is a must for anyone into stuff such as Voice of Eye/Plastikman etc etc. Not having heard anything from Chris & Cosey since their "... Devils Canyon" track on TEQ's "MFTEQ... Ghafran" compilation last year, this is a welcome addition to a scene that has a tendancy towards the anal retentive. Lush, imaginitive, earthy and generally awesome!! Check it out!!

RM

[CTI, BM CTI, London WC1N 3XX, UK]

CUBANATE
OXYACETALENE
[Dynamica CDsingle]

Ngaire-Ruth in the illustrious Melody Maker: "Cubanate are what happens when you put a trash band and a drum machine together. Fine - as long as you drink plenty of lager". Droll. Cubanate have never been particularly innovative, nor have they been particularly experimental, but herein lies the prize. They pump out an extremely danceable, thumpin' hard variety of EBM, and weighed more towards the hard Techno camp than the Ministry crowd. An album mix and extended version of the forceful 'Oxyacetalene' and yet another mix by D-Code of perennial club favourite 'Body Burn'. Outstanding.

LN

[Dynamica, Kurfurstebstrasse 23, W-10785 Berlin, Germany]

CURRENT 93
IN MENSTRUAL NIGHT
[Durtro 020 CDalbum]

The C93 carousel plays merrily on with the reissue of this much sought after work, the legendary piccie disc recorded at the height of Tibet's Crowleyisms. A ritually engaging work and perhaps the best of his pre-folk extrusions, giving meaning to the word 'trance'. Supplemented in the ranks by the likes of HoH, Stapleton, Balance and Rose McDowall, the two-tracks are anti-music of the highest order. Adding weight (if any was needed) is 'KillyKillKilly' from the split Coil album "Nightmare Culture", flooding voices, chants, strings and percussion into a deep and gaping void. Devilish!

DD

[Durtro, BM Wound, London, WC1N 3XX, UK]

V/A
CYBERWORLD II
[Hard Records CDalbum]

Warning lights kicked in when this appeared in the midst of a review pile. An EBM compilation from Denmark and featuring your favourite and mine Sloppy Wrenchbody... Well it could be worse, it could be from Sweden. Let's get this over with as quickly and as painlessly as possible. Rather than ponder some of the absurd rubbish on this album (Max M, Godheads, Birmingham 6, Dr. Baker...), let's concentrate on the better stuff. Suiceity cut a Klinik groove, Claus Larsen appears as Klute with the previously heard 'They're Right I'm Wrong', Mind Resuscitate go for a Euro-Nitzer sound, and Citizen Nightmare copy FLA like their lives depended on it. Not a good batting average so far but the superb Institute For the Criminally Insane at least provide a few home runs with 'Aquanoid'. If Rapoon and Numb collaborated this would be the result - dark, sexy and trancey. Give these people an album to themselves please - brilliant.

LN

[Hard Records, VEJ 122, 2th, 200 Frederiksberg, Denmark]

HOLGER CZUKAY & ROLF DAMMERS
CANAXIS
[Spoon/Mute CDalbum]

When Holger Czukay was studying with Stockhausen during the sixties he met Rolf Dammers, painter and musician. Merely a few months after the foundation of Can, Holger recorded "Canaxis", his first solo album, with Dammers acting as collaborator. An album of resolutely ethnic music collages, tapes and restrained bass playing. Here for the first time he applied the idea of sampling on what must surely be the reference point for all world/ambient music. \The two original tracks, 'Boat-woman-song' and 'Canaxis' were remixed from the original 1968 tapes for this release. The 17+ minute 'Boat-woman-song' features two unknown traditional singers from Vietnam, chanting against a pulsing, soft Can rhythmic pattern of genuine character and beauty. 'Canaxis' itself has the primitive feel of an entire, dark Far Eastern culture discharging itself almost imperceptibly through its 20 minute span. The additional 'Mellow out' was Holger's first piece of music performed for an audience, in 1960, on German radio. It was cut to vinyl straight from the broadcast, four units for the band members only, and is included here as a bonus track. As essential as you can get.

CB

[Spoon, Les Rossignols, F-84220 Roussillon, France / The Grey Area of Mute, 429 Harrow Road, London W10 4RE, UK]

THE DARK
CELLAR
[Monitor Records CDalbum]

A new label from Crewzine magazine's Antius, and all I can say is - Cyber! Cyber! Cyber! Despite some questionable lyrical gems and the once too often FLA effect, there's really little to fault this. The Dark are simple, stompable EBM, uncluttered with complex sequencing and somehow sounding fresh for it. Bits of FLA, bits of Leatherstrip, bits of Noise Unit and all competently constructed into a toe tapping bit of fun. Clearly nothing new but enjoyable nonetheless.

LN

[Monitor Records, PO Box 14, Bratisalva 213, 820 13 Slovakia]

DASEIN
ASCEND
[Haus CDalbum]

Industrial with an edge. I can't say this isn't bereft of cliches and influences but Dasein's arrangements and production lend a superior sheen to their brand of Cyber. It's not only the vocal abilities either, softly spoken but able to rage at a whim, it's the music itself which is brutally dark, and, ridiculous as it seems, so electronic! The tones themselves seem hooked to alternative power and are allowed to resonate so fully. The band claim not to base themselves around sampling so perhaps this makes the difference. What emerges is a dirty, organic sound, perfectly complimenting the vocal stylings. Definitely one new Canadian band to pay attention to.

DD

[Haus, 16007-859 Dundas Street, West Toronto, Ontario, M6J 3W2, Canada]

THE DAYS OF THE MOON
THE PRINCE
[Hyperium CDalbum]

"Inspired by the works of Machiavelli". Okay-dokey... Hmm, nice artwork... Actually it's not the monstrosity I was expecting, reminding a LOT of This Mortal Coil shifting between Anne Clarke-like poetics and beat-driven rock. There's even some overblown Shock Headed Peters-type guitar weight in there. On reflection, "The Prince" as a concept is less than interesting, but as a performance leaves me somewhat stunned. Be very interested to see this in a live context.

DD

[Hyperium, PO Box 910127, 90259 Nurnberg, Germany]

DE FABRIEK
SAVE THE PLANET
[Artware CDalbum]

A very schizoid release. The opening 'Hersenureters' is a 100% industrial noise collage. 'Fistfunking' sounds like the euro-disco of the Laibach's "NATO" album, but is more atmospheric. 'Gewalt' and 'Shango' are James Bondish jazz/funk and pretty cool. The title track is a fifteen minute collage of various moodswings. 'Grondstoffen' is somebody playing drums on a submarine, as heard from above. The jazzy vibe returns on 'Herzmuskelgewebe'. Final track 'Flowers Of Evil' is an experimental noise/silence track. Much more enjoyable than the last release of theirs I've heard, 'Teenage Health Freak'. De Fabriek should concentrate on their jazz tracks which are quite unique.

MFR

[Artware, Taunusstr. 63B, 65183 Wiesbaden, Germany]

ALAIN DE FILIPPIS
TON DIEU NE S'APPELLE-T-IL PAS EGO?
[Metamkine CDsingle]

Metamkine have hardly put a foot wrong with their little 3" musique concrète series, and this is another welcome addition. De Filippis' construction is a 'drama' in eight (and a half) movements, and with a total time of fifteen minutes it moves rapidly through pretty bizarre territory. Commencing (and concluding) with some bird-song it soon explodes into the zaps, feeps and blurts of a thousand berserk (computer-generated?) electronic sonorities detonating in your mind (though pt 6 almost approximates 'real' music, be warned), finally slumping into a simmering swamp of rendered down whale gonads. The stereo imagery is glorious too.

SJ

[Metamkine, 13 rue de la Drague, 38600 Fontaine, France]

DEAD CAN DANCE
TOWARD THE WITHIN
[4AD CDalbum/VIDEO]

Exquisitely packacked live documentation of a Dead Can Dance celebration in California. The video also includes the trans-global images of the band's 'Yulunga (Spirit Dance)' promotional video, plus a rare interview with the band, filmed and interspersed between their 'songs' - at last, it seems, someone has grasped the concept that often a straight, shot to film performance of a band does not a lasting video make. But, then again, if we're talking about a band as diverse, and impossible to define as DCD, any kind of recorded output from them is an absolute godsend. Because Dead Can Dance are for all intents and purposes, utterly perfect and unique it's rather hard to put into any kind of words the sheer joys and pleasures this work conjures. If you're already a fan of them you'll know they are masters of bringing traditional compositional values forward into the present. Their recordings revolve on a spiritual plain that no-one, and I mean no-one could possibly hope to copy, though of course many try. Musically entrancing, coupled with the contrasting vocal styles of Brendan (post-modern Scott Walker stylings) and Lisa's totally made-up language soaring from the graceful movement of her lips. There are many new recordings on offer here, following past meditative tones and further into more accoustic areas, the softly strummed 'I Can See Now' being a fine example opening new mellower moods to explore. The video proves the unquestionable musicianship of these artists with hardly an additive in sight, only five other musicians complimenting the duo. No effects, either musical or visual, filmed without the gloss of Nineties production values, therefore ideally suiting the classical brevity of the band. For the unitiated this must be a starter for you. Listen, watch and learn. Be in awe of this band. I just cannot hear the sombre rushes of 'Sanvean' without my eyes filling, such moving, thought invoking sounds. Prepare to be dazzled by two human beings - if there is a God, Lisa Gerrard and Brendan Perry deserve to be immortal - and the emotions they will offer. "Toward The Within", so much more than mere music.

DD
[4AD, PO Box 3813, London SW18 1XE, UK]

DET WIEHL
THE PACKAGE/DOEKEN SOUNDTRACKS
[Staalplaat CDalbum]

I'm not sure I'd want to witness the dance 'happenings' that this music was composed for, but on its own it's stunning. Det Wiehl are a Dutch duo comprising André Bach and Mark Tegefoss (if that's them pictured on the inlay card they've spent way too long studying the Ron Mael book of sartorial elegance...) who produce massive sound barrages of tape collage/electronics/musique concrète with lashings of stun guitar that I'd defy any leotard-wearing screeching window-dresser to mince around a stage to... Uh, maybe we're talking a different kind of 'dance' here...Actually, their music evokes such monstrous images of god knows what that it really doesn't require any visual stimulation to function. (I guess you could always stick on an animal porn video...) Following wretched clunkers from Archon Satani and White Stains, this is another triumph for Staalplaat, still one of the world's most adventurous labels...

SJ
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

DEUTSCH NEPAL
TOLERANCE
[Staalplaat CDalbum]

Superb contemporary death atmospherics from Sweden. Deutsch Nepal is introducing more and more spectacular rhythms into his great grey ambiences nowadays. 'Horses Give Birth To Flies' sounds like marching upon a coffin. Sampies of worried horse whinnies add to the chill. 'Manual To Utilization' is a haunting repetition whilst 'The Eagle's Gift' samples 'Candyman' expertly, as slowly the disturbances in the mists grow stronger. At least that's what it sounds like to me!

MFR
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

DEVOID
SONGS OF MASS DESTRUCTION
[Energy CDalbum]

After enthusing about the track on Energy's "Virtual Energy II" sampler last issue this album came as some surprise. No Puppyism, except on the track 'Go To Hell' as previously raved about, but big, nay huge, sonic slabs of sampled driven rock noise. But then it turns out that Devoid is in fact Rob Stroud, ex of Sex Gang Children, whose electroid rumblings are held together by Paul Francis' bass. And on top of that one Tim Bricheno guests guitar on three cuts, lending the proceedings an uncanny XC-NN feel - especially some of those drum patterns. Nine tracks of dirty rawk 'n' roll, with electronic guts. Out of place on Energy, or is this a new beginning? Great stuff and even the Goths would love it!

DD
[Energy Rekords, PO Box 1506, Lund, Sweden]

DIE FORM
ROSE AU COEUR VIOLET
SUSPIRIA DE PROFUNDIS
[Hyperium CDalbums]

Philippe Fichot and Eliane P. return with "Rose...", a seven track mini-album and "Suspina..." the thirteen track long player. As I've said before, this is such a unique sound - a darkly romantic mix of opera, classical, industrial, ambient and techno. I'm not exaggerating, all these styles make themselves known at different times. If Lestat was a little more kinky he could maybe join Die Form. And the S+M artwork!.....

MFR
[Hyperium, PO Box 910127, 90259 Nurnberg, Germany]

DIVE
NO PAIN NO GAME
[Discordia CDalbum]

Ten demos, compilation and live tracks from Mr. Ivens & Co. The pure Dive sound is much in evidence here, much more so than on "Concrete Jungle", which lacked a certain abrasive quality in my opinion. Finest tracks here are 'Sickness' and 'Automatique', both noisy headfucks. Dirk has cleaned out his cupboards on this one, where he goes from here will be of great interest.

LN
[Discordia, Corneliusstrasse 105, 40215 Dusseldorf, Germany]

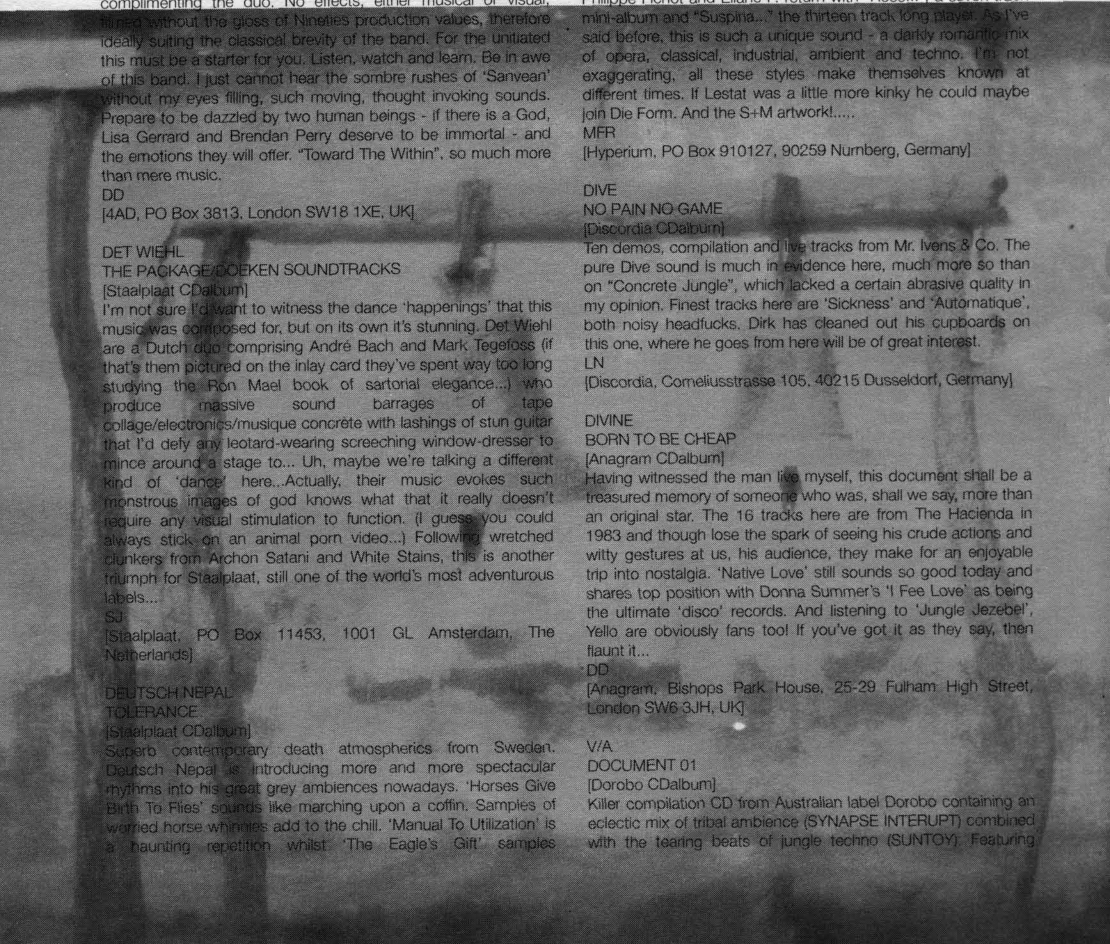
DIVINE
BORN TO BE CHEAP
[Anagram CDalbum]

Having witnessed the man live myself, this document shall be a treasured memory of someone who was, shall we say, more than an original star. The 16 tracks here are from The Hacienda in 1983 and though lose the spark of seeing his crude actions and witty gestures at us, his audience, they make for an enjoyable trip into nostalgia. 'Native Love' still sounds so good today and shares top position with Donna Summer's 'I Fee Love' as being the ultimate 'disco' records. And listening to 'Jungle Jezebel', Yello are obviously fans too! If you've got it as they say, then flaunt it...

DD
[Anagram, Bishops Park House, 25-29 Fulham High Street, London SW6 3JH, UK]

V/A
DOCUMENT 01
[Dorobo CDalbum]

Killer compilation CD from Australian label Dorobo containing an eclectic mix of tribal ambience (SYNAPSE INTERUPT) combined with the tearing beats of jungle techno (SUNTOY). Featuring



various known artists such as PAUL SCHUTZE, ZEN PARADOX and LOGGERHEAD as well as many side projects yet unheard. I can't praise this enough! If "Document 01" had surfaced on Warp or Apollo you'd have all heard it by now... know what I mean!? If you don't buy anything else this year, get this.
RM
[Dorobo, PO Box, Glen Waverley, Victoria 3150, Australia]

DRILL
PARAXYSM
[Retribution Records CDsingle]
Drill are industrial and, wait for it, they're English! Hooray! Six tracks for your dosh, three being various mixes of 'Quasi-God-Role'. Although bearing some passing links to Puppy circa "Rabies". Much of this debut release is reasonably original and rather bloody enjoyable. Accomplished production has lent Drill an epic feel, especially on the schizophrenic 'Mind Collapse'; all insane sequences and semi classical backdrops. 'Rape' takes factual samples and pseudo-ethno percussion and weaves a scary vivid statement on the horrors of sex crime. Drill at least, experiment with their gear, not content with bog standard FLA drum patterns and Puppy effects and it shows. Forgive the 'Hellraiser' sample on 'Quasi-God-Role' and the occasional lapse into 'The Omen' territory, and Drill are both enjoyable and promising.
LN
[Retribution, PO Box 328, High Wycombe, Buckinghamshire HP15 6TY, UK]

DsorDNE
24o25 GRU/O/MO
[Discordia/Hax CDalbum]
Immediately DsorDNE's pristine electronic rhythms strike me as comparable to Klinik. The female voice does nothing to alter this feeling. The release is more upbeat and far less threatening than those Belgian bruisers; must be the Italian in them. Tracks such as 'Rimini' and 'R.A.N.E.' are simply beautiful to behold. Reading the lyrics one can see this a purely positive project with a sincere optimism. It makes a very nice change to hear something so uplifting as this.
MFR
[Discordia, Cornelliusstr. 105, 40215 Dusseldorf, Germany]

DUB WAR
GORRIT
[Earache Records CDalbum]
Well, what can I say? Five years too late guys. Dub War offer a little variation on the Faith No More/Living Colour scheme but nowhere near enough to hold the attention of the new breed of metalheads. Competant but invalid!!! Next !
RM
[Earache Records, PO Box 144, Nottingham NG3 4GE, UK]

BERTRAND DUBEDOUT
AUX LAMPIONS
[Metamkine CDsingle]
A three-part musique concrète realisation from '81, the first part of which is extremely demented and sounds like a nutter using a load of broken electronic equipment to break through the wall into your room, though the second (with much rustling and rubbing) is relatively 'laid-back' in comparison. This disc's sound quality is particularly fine - by the third part it seems like the nutter has finally broken through the wall and is actually in the room with you, throwing things around (and as that's often the case in my home anyway, what else is new?). Possibly the 'wackiest' Metamkine release thus far.
SJ
[Metamkine, 13 rue de la Drague, 38600 Fontaine, France]

THE (EC) NUDES
VANISHING POINT
[ReR CDalbum]
It's taken me two issues to get to grips with this, and I'm still not sure how to write it up without scaring potential listeners away with mentions of 'rock', guitars, accordions, 'quirkiness' and what have you...But the more I've listened to it the more I like it (I think...), even though it frequently sounds a little prickly. Perhaps it's partly the chore of coming to terms with the fact that ReR's releases often favour the belief that the '70s never actually ended, though "Vanishing Point" is nowhere near the cultural artefact that, say, Tim Hodgkinson's disc is. Um, anyway, the Nudes in questions are a trio comprising (the inevitable) Chris Cutler, Swiss guitarist Wadi Gysi (who's worked with Hans Reichel, Keith Rowe and ex-Guru Guru drummer Mani Neumeier amongst many) and bassist/altoist/accordionist/vocalist Amy Denio, of whom I am woefully ignorant. I'd say they're unquestionably a rock trio, almost a 'prog' rock trio, but there's enough full-power assault and a high enough level of noise production to move them into a slightly different area. But it's hard for me to define exactly what that area is (there's everything from Cossack 'hey' choruses and yodelling to distorted guitar blast-outs and screaming sax solos to crazed tangos and bile-producing neo-calypso bop), and I have a feeling it would still alienate 90% of TEQ readership... And some of it still makes me want to run weeping from the room, so what can you do...?
SJ
[ReR, 74 Tulse Hill, London SW2 2PT, UK]

ELECTRODOMESTICOS
LO MEJOR DE...
[EMI Chile CDalbum]
Dire, repulsive seventies-sounding jazz-funk bunkum, recorded in 86/87 with an early eighties drum machine and very probably late fifties Chilean hairstyles. There are two or three tracks of the 14 here that show faint glimmers of potential, but I no longer remember or care which these are so suffocating is the ordure that surrounds them. I can only hope that in the intervening years since these torments were recorded the members of Electrodomesticos have met with bizarre but ultimately fatal plumbing accidents. That's unnecessary, I know, but then so are Electrodomesticos.
VL
[No address listed, thankfully]

V/A
ELEKTRAUMA
[Side-Line CDalbum]
First digital outing for this fine Belgian Electro magazine. Eighteen tracks by largely unknown bands, except DIVE, WUMSPCUT, ADVANCED ART and MALAISE. Lovers of EBM could do themselves no wrong by tracking this down, bands such as

ZERO DEFECTS, NO COMMENT, IONIC VISION, KATARSI, FUZE BOX MACHINE, FICTION 8 and SUICIDE COMMANDO should be up your street. Sadly as most of the bands aren't that far removed it all sounds the same after a while, and it becomes hard to find the gold amongst the dross. My golden egg award goes to IMMINENT STARVATION just for being so fucking loud. Purely rhythmic noise, saturating and strangely comforting. With the wealth of material Side-Line writes about I find it disappointing that their compilation represents so few styles, but that's just my opinion.
DD
[Side-Line, 16 Rue de Tarcienne, 6280 Gerpinnes, Belgium]

ENTROPICA
SONIC BLOOM
[Crammed Discs/SSR CDalbum]
Rhythmless experiments from George Saunders aka Solar Quest as he takes us on an exploration of his tranquil side. Unfortunately this isn't his dark side, but he still captures a nice droning vibe on 'Leviathan Mind' and 'Realignment'. Much of this wouldn't have looked out of place on the isolationist compilation from 1994. Therefore, good work fella.
MFR
[FAX No: 010 322 648 83 69]

EVILS TOY
MORBID MID
[Hypnobeat CDalbum]
Oooh Scary! Unfortunately Evils Toy are simply the latest in a long tradition of Puppy copyists, this time circa. "Bites". Ten years after the original but Evils Toy are a long way from matching even the admittedly pretty rough "Back & Forth" demos. Too little, much too late.
LN
[Hypnobeat, PO Box 910127, 90259, Nurnberg, Germany]

EXTREME NOISE TERROR
RETRO - BUTION
[Earache Records CDalbum]
Question! Why has this been released? Sure, it was relevent back in the late eighties with the thrash scene in full bloom. But E.N.T. seem a lacking in context of what's happening in todays scene. With their short lived industrial project Optimum Wound Profile falling flat on its face, E.N.T. have seemingly backtracked to the tried (or is that tired?) and trusted ground of thrash/death metal. "Retro-Bution" contains a back catalogue of ENT material all remixed and repackaged, and in all fairness it sounds way better than anything from them before, but how these guys can hope to compete with the Sepultura's and Machine Heads of this brave new world is beyond me. Nail in the coffin for me has to be the PC attitude that this scene still adopts! Wake - up call .
You gotta' be gangsta these days.
RM
[Earache Records, PO Box 144, Nottingham NG3 4GE, UK]

EYELESS IN GAZA
SAW YOU IN REMINDING PICTURES
[Hive-Arc CDalbum]
I wrote in Issue 9 of how Pete Beckers picture-book instrumentals couldn't be put aside in the Eyeless In Gaza scheme of things, and as the duo contains such a tour de force vocally in Martyn Bates that would be so easy to do. Lo-and-behold what do we find here but an album purely of playful instrumentals. A rich tapestry of sounds from a wide source of material. Eighteen shortish pieces conjuring vast catalogues of images. Poetry without the need for words. If you want to know what experimental means, it means "Saw You In Reminding Pictures". This makes you remember that Eyeless is TWO people.
DD
[Fax No. +44 (0)203 350554]

V/A
FEED YOUR HEAD 2
[Ultimate CDalbum]
Regarded by many as the ultimate in cutting edge dance compilations, this their second instalment continues on the same path, thus ensuring more media hype via MM and NME. CODE's inclusion immediately inspires hope and their track, 'Grand Architect Mix' of 'Parsifal' is an expressive loose arrangement of loops, atmosphere and percussion. OPTIC EYE's 'Anacoluthon' sets them in a much better light than their tracks on "Quadruped" (see later in reviews), brimming with strangulated sequences which stay half-buried, never exploding as expected. INNER SPACE dub-out over spacey riffs and shimmer in all the right places. ALIEN PROGENY is a member of Eat Static and though this work is nothing like his full-time job is really no more interesting, consisting of ethnic ambience, rich but sounding a little too nice! Whilst PATH lend a spacey tune a dubby overtone. This compilation also features bigger boys THE DRUM CLUB, SPOOKY and ASTRALASIA but most interest fell on OPIK who cite influence from Chrome and Severed Heads. Largely ambient, their track 'Travelling Without Moving', held a mesmeric depth of looping construction. Whilst I remain dubious about half of the trendy dance scene in this country if Ultimate can present one band like Opik to me on their next compilation I'll be more than happy.
DD
[Ultimate, 271 Royal College Street, London NW1 9LU, UK]

FIRE AND ICE
BLOOD ON THE SNOW
[Fire And Ice CDsingle]
Fire And Ice sound something akin to artists such as Current 93 and Death in June, all acoustic guitar, flutes and folk drums, you get the picture? It's all pretty lame stuff to be honest, not having the drive or imagination that Current 93 possess. The lead male vocal is terrible, to put it mildly (falling in and out of tune without batting an eyelid) and the lyrics tend to border on the banal. It's one thing holding Magickal beliefs but wearing them on your sleeve is no worthy path to subversion. The title track Blood on the Snow, is by far the most valid of the three offerings and then only for the haunting female vocal in the chorus.
RM
[Fire And Ice, BM Sorcery, London WC1N 3XX, UK]

F.P.A.C.
CAMPAIGN
[Frontline CDalbum]
The closest Skinny Puppy clones to date, and with a sleeve obviously inspired by SPK, F.P.A.C. lose out bigtime on originality. The music itself is faultlessly constructed, but you'd swear you were listening to the new Puppy album, it's that close.
LN
[Frontline, Postfach 1906, 30019 Hannover, Germany]

V/A
FREEZONE 1: THE PHENOMENOLOGY OF AMBIENT
[SSR Records CDalbum]
Double CD of international ambient artists featuring and compiled by Solar Quest. Included are works by biggies such as Bleep aka Biosphere, Rising Sun aka Ken Ishii, Air aka Pete Namlook, Moby and David Byrne. Others featured include Deep Space Network, Peter Principle, Hector Zazou, Bobvan, Orange and Avalon. It's nice to be able to relate that "Freezone 1" is none of that ocean waves roaring, birds tweeting twaddle, but rather a collection of moving electronic numbers reflecting the optimistic outlook that is prevalent in many techno/ambient artists. And most of the tracks have pleasant rhythms to them. Very important in my book!
MFR
[SSR Records, 43 Rue General Patton, 1050 Brussels, Belgium]

FRED FRITH/MARC RIBOT
SOUNDS OF A DISTANT EPISODE
[Subsonic CDalbum]

'Reinventing the guitar' says the cover logo. Oh yeah? What, precisely, the fuck does that mean? Exactly who the fuck said it needed reinventing? And surely Frith has spent the greater part of his musical career doing just that anyway! Maybe I'm over-reacting (no! surely not!) but I wish people would occasionally utilise a billionth of the brain cells they were born with and think before they spew forth meaningless drivel - 'reinventing the guitar', Jesus H Redemptor... Sorry, where was I? Well, the first four Ribot tracks are of less interest than some demo tapes I've heard recently (and, while featuring two guitarists, a bassist and two drummers, fail to generate enough noise terror to disgruntle a baby tied up and propped between the speakers). 'The Rise and Fall Of...' is, oh, okay (big deal!). Listen: given the quintet of my choice I could and would fuck Ribot's jazz-rock plod squarely back up his ring-piece...So there. Frith's 'Second Nature', by far the disc's highlight, is sort of symphonic musique concrète for overdubbed guitars, and while he's always been a major figure in my pantheon of guitar heroes I'd be hard pressed to consider this anything other than ephemeral. Maybe Sub Rosa'll wake the fuck up and put Harry Pussy on the next volume...
SJ
[Sub Rosa, PO Box 808, 1000 Brussels, Belgium]

PETER FROHMADER
STRINGED WORKS
[Multimood Records CDalbum]

A collection of works from 82-84 that brings together Frohmader's 'Bass Symphonies Nos. 2 and 3', 'Symphony for basses and Guitars' and the eerie 'Winter Music'. Number 2, subtitled 'Bass Inferno', is exactly that, reminiscent of Branca's massed guitars and percussion yet somehow more dark and less regimented in places. I was expecting something lilting and songful but was unprepared for the thorny, negative energy-fuelled morass that ensured. 'Symphony for Basses and Guitars' is less of an assault on the senses, but still bristles with caged power. Number 3 is more abstract again and features some female vocalising which seems altogether out-of-place but pretty much essential for the track to work! The abstractness increases in intensity towards the end, with the result that 'Winter Music' is a virtual coldness on the horizon, chilling fog that entraps and entrances. Four works that are all over a decade old now, yet remain fresh and vividly powerful. If only the same could be said of much of recent musical history.
VL
[Multimood Records, Kungsportsavenyn 27, 411 36 Gotborg, Sweden]

FRONT 242
LIVE CODE
[Play It Again Sam CDalbum]

Flog a dead horse anyone? Another live release, this time recorded in Utrecht on their last (last?) tour. Showcasing material from "Up Evil", "Evil Off", "Front By Front" and "Tyranny For You" the lads have seemingly attempted to turn their stompers into pop workouts, (they certainly look like Breakfast TV keep-fit fanatics in their lycra shorts). Some of these new interpretations work, such as 'Masterhit', 'Skin' and 'Flag'. There are nice pummelling versions of 'Crapage', 'Punish Your Machine' and 'Religion'. Mostly though I get the feeling that the songs are a little tired, that the lads are themselves tired. When a horse gets too old to work don't you process it down to glue?
MFR
[Play It Again Sam, 90 Rue de Veeweyde, 1070 Brussels, Belgium]

DIAMANDA GALAS with JOHN PAUL JONES
THE SPORTING LIFE
[Mute CDalbum]
DO YOU TAKE THIS MAN?
[Mute CDsingle]

Blow me away. Rock and shades was not something I'd ever associated with the dark one. But, what a match made in heaven (hell, whatever...). Jones' bass provides a strong skeletal backbone to the wails and vocal expulsions of Ms. Galas. Who knows, maybe this collaboration will offer a whole new audience to the horrific open-eyed world of this she-devil? What is good about this album is that despite leaning towards a song-oriented approach, none of these tracks fall into the rock arena as was expected. The obvious has been released as a single, 'Do You Take This Man', the funky bass looping sinister against a serenely aggressive vocal. And catch the single for a superb electronic version of 'Hex (La Diabla Mix)'. "Your belly sinks to your knees and you dick becomes even more flaccid". Love your hate Diamanda. Let's have more of this please, not just a one-off collaboration. I hear Jones has pissed of his old mates in ancient rock by doing this, so can't be bad!
DD
[Mute Records, 429 Harrow Road, London W10 4RE, UK]

GGFH
HALLOWEEN
[Dreamtime CDalbum]

Drugs, perversion, child abuse, murder - global genocide forget heaven. "Halloween" may well be the swansong for our fucked up friends if rumours of the impending demise turn out to be correct. But what a loss. "Halloween" is a fitting testament at least, culling tracks from the extremely limited "Halloween" tape and demos recorded between 1986 and 1989. Much of the material is atmosphere based, as opposed to their later dance oriented efforts (i.e. 'DMDR'), and comes across as conceivably influenced by the likes of Coil, Lustmord, Boyd Rice, and of course Skinny Puppy. Inevitably there are some stagnant turds, the inexcusable 'Night Stalker' for instance, but much of this is really exceptional stuff. If only the production had been a little more on target, maybe digitally remastered... Oh well. Still, limited to one thousand so get moving kids.

LN

[Dreamtime, PO Box 17, Dewsbury, West Yorkshire WF12 8AA, UK]

GOD DOG
OF LOVE DEATH AND BLOOD
[Slam Rabid CDalbum]

Take the backing of Swamp Terrorists, made with the aid of a 'real' guitarist/bassist and add distorted metal vocals and God Dog results. Growing from the burgeoning Tech Metal scene in The States this duo's arrangements are superb, adding samples to meat the sound and on the thrash tracks such as 'Halo 4' really offer power. But, it's the vocals I'm not too sure about, they just don't come across with the strength needed to break through this massive backing. Distort them by all means, but don't bury them too deep.

DD

[Slam Rabid, PO Box 1124, Soquel, CA 95073, USA]

GODHEADS
THE RUSH INSIDE
[Hard Records CDalbum]

Laughable, derivative EBM tosh. Makes Armageddon Dildos sound like Whitehouse.

LN

[Hard Records, VEJ 122, 2th, 200 Frederiksberg, Denmark]

THE GRASSY KNOLL
THE GRASSY KNOLL
[Nettwerk CDalbum]

Nettwerk are releasing a much wider variety of music these days and Bob Green's The Grassy Knoll project is an example, blending the exotic elements of rock, hip-hop, free jazz and strange atmospheres. It does make a change listening to more "traditional" sounds, and Green's project is no doubt very "hip" if you're an art school student from San Francisco, where this project was conceived. The hip-hop rhythms are just lively enough to retain my interest, the guitars just sleazy enough to pull through. Green sees no need for vocals and this suits me fine. One for a quiet, deviant night in.

MFR

[Nettwerk Europe, 90 Rue de Veeweyde, 1070 Brussels, Belgium]

RANDY GREIF
THE BARNACLES INSIDE
[Staalplaat CDalbum]

One of the few releases that has actually made me feel uneasy, and a little queasy at that. The photograph of the submerged and ruined fighter plane encourages the feelings of icy molecular penetration that grow as Greif's grating sounds roll with the currents. Similar to IOS in their grim demeanour, these pieces are cold and touching and not to be missed.

MFR

[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

THE HAFLER TRIO
HOW TO REFORM MANKIND
[Touch CDalbum]

The third release of their "trilogy in three parts", the first two thirds being "Kill The King" and "Mastery of Money". "How To..." is a trip into the textural underworld. Single notes unfold into massive tremors, women chatter excitedly, guns are cocked working themselves into roaring rhythms, silences are interrupted by a regular pulse as a submarine is tracked by sonar. Another one for those "ambient" fans who might like to learn a thing or two.

MFR

[Touch, 13 Osward Road, London SW17 7SS, UK]

THE HAFLER TRIO
ONE DOZEN ECONOMICAL STORIES BY PETER GREENAWAY
[Sub Rosa CDalbum]

This week's H3O CD comes from Sub Rosa, one of the few respected labels left NOT to have released any of the group's product, I think. Well, now they have. Prolificacy aside, this disc is one of the more enjoyable Hafler Trio works I've yet experienced, and as usual for Andrew M. and pals the packaging is second to none. How the Hafler Trio record (or, in some cases,. manipulate) their material is not really something that should enter into the equation here and no details of the recording process are presented as such. Bleeps and hissing drones combine with electronic percussion in the group's inimitable fashion once again. The booklet that comes with the CD contains Greenaway's (very) short stories and lots of knots. Yes, knots. The twelve stories, all concerning man's interaction with the natural world, are blackly funny and worth the price of admission alone. All in all perplexing - but you do need perplexing every now and then, don't you?

VL

[Sub Rosa PO Box 808, 1000 Brussels, Belgium]

M.J. HARRIS & MARTYN BATES
MURDER BALLADS (DRIFT)
[Musica Maxima Magnetica CDalbum]

A collaboration made in hell. One-half Scorn and the vocal half of Eyeless In Gaza. Not exactly a match viewed often in this world of lame, safe pigeonhole-is(ol)ation(ism). But take the inward explorations of Harris' Lull, add the seemingly dreamy voice of Bates and you've got something which dares pigeonhole defiance. "Murder Ballads" is quite unique and I can't bring myself to call it 'Death Ambient' as others have blatantly (boringly) called it. Poetics have never been linked with experimental music as far as I'm aware, but that's just what Bates' lends this work. An eerie, calm of drifting narration. My only complaint is that Bates never lets his voice run away with himself and certainly isn't even close to the brink of losing control. This could have seen an aggressiveness to signal it away from an endless state of level-consciousness. The outcome is that it perhaps drifts too much. But, then, looking at the overall concept and execution, to my knowledge no-one has offered anything close to this work, so to this end it must be looked upon with a sense of awe. A remarkable CD.

DD

[Musica Maxima Magnetica, C.P. 2280, 50100 Firenze, Italy]

HARRY PUSSY
UNTITLED EP
[Planet Records 7"single]

A totally sublime document of time/space continuum disruption. A bunch of tracks (can't be bothered to count 'em & who cares anyway?) charting H Pussy's 'progress' from duo to trio (though the 'drums' are virtually inaudible and irrelevant anyway). There appears to be some yelling on a track or two, but that doesn't matter either. What does matter is the guitar(s) - sometimes one, sometimes two - mangled, manipulated & mutilated in so flagrant and unconscionable a fashion as to render the sensitive listener insensate with corybantiasm. A record so luxuriant with maggot-like slithering that if it only had a big enough hole in the centre

you could even have sex with it. Possibly the only 'band' in the world I would ever want to 'jam' with.
SJ
[Planet Records, 9 Hanbury Road, Clifton, Bristol BS8 2EW, UK]

TIM HODGKINSON
EACH IN OUR OWN THOUGHTS
[Megaphone/Woof CDalbum]
Sporadically excellent mixed bag from multi-instrumentalist Hodgkinson (ex-Henry Cow and various 'associated' projects - he even cropped up on a recent God LP), which includes collaborations with Dagmar Krause, plus more of the usual suspects (Chris Cutler, Lindsay Cooper) on a sixteen minute piece originally performed with H Cow eighteen years ago! Although the compositions span '76 to '93 the disc is well sequenced and maintains internal coherence, and while some of the material doesn't appeal to me, fans of the Recommended/ReR label should be more than happy with the results. The highlight is 'String Quartet 1', a superb, darkly textured work; 'From Descartes' Dreams' is a fragment from a larger, abandoned work and has the feel of a half-completed soundtrack; the lost Henry Cow epic is fairly hard to take, embodying much of what I found off-putting about their work (and '70s art-rock in general) - an overly complex, unwieldy arrangement and far too wordy; the two shorter, more sombre pieces with Krause work much better. The final piece, 'Numinous Pools for Mental Orchestra', is executed by Hodgkinson on sequencers; I feel it's less successful without 'real' musicians - it has a tinny, metallic timbre, and the spacial dimensions seem compromised by the computer-generated sound. I doubt "Each In Our Own Thoughts" is likely to make Hodgkinson many new converts (check out Henry Cow's "Western Culture" or the Art Bears' "Hopes And Fears" if you want a convenient starting point) but 'String Quartet 1' and 'Numinous Pools' are indications of some very impressive developments.
SJ
[Megaphone, PO Box 2982, Baltimore, MD 21229, USA / 46 Spenser Rd, London SE24 0NR, UK]

HUGE BABY
SUPERFRANKENSTEIN
[Placebo CDalbum]
Amazing how a band can sound astounding on stage, ripping up the pa in true style, then go and produce a donkey of an album. This is how Huge Baby (on CD) come across, but it's okay, they'll still make the indie charts .... the kids have been told how good they are. They don't have to 'hear' it for themselves to believe it. Anyway HB manage to sound fairly uninspiring and dull on this mini album, having seen them a couple of times live, maybe they should get their live engineer in on the studio act next time to capture their brain crushing live performances. HB can easily sound like Joy Division on steroids or Neil Young with attitude.
RM
[Placebo, 17-19 Alma Road, London SW18 1AA, UK]

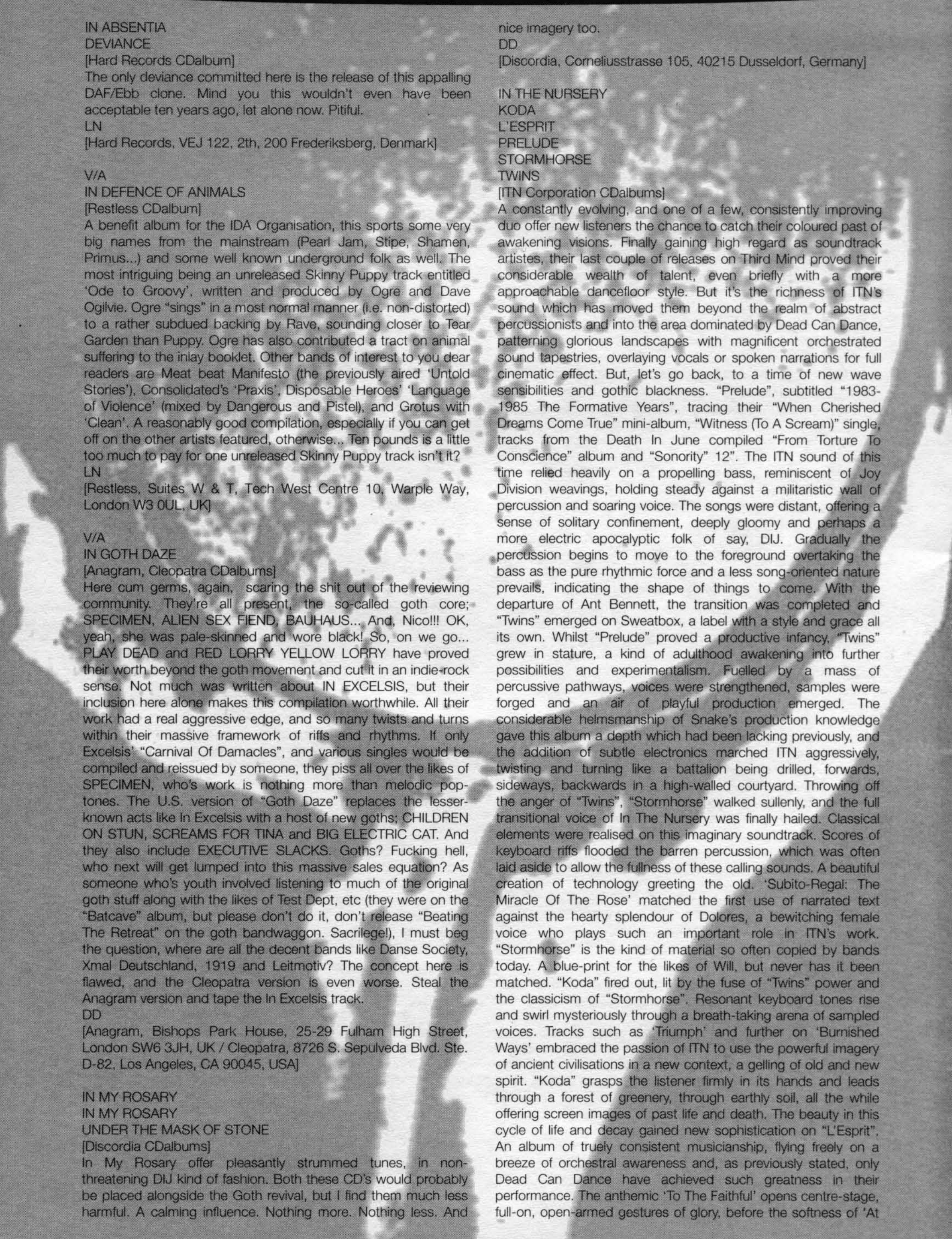
HUMAN DRAMA
HUMAN DRAMA EP
[Projekt CDsingle]
Just when I started to feel happy again along came a hint of Human Drama with 8 touches of ravishing tenderness to sadden the mood a little. More of an experience in melancholy than a collection of songs this disc showcases the passionate vocals of Johnny Indovina set against a frame of serene arrangements consisting mainly of cellos, violins, piano and drums. Each one an exquisite gem, the crowning glory of which is 'Remember Well' with its neo-classical overtones. Apparently this extended play compact disc is a prelude to the upcoming full-length album "Songs of Betrayal", an album I look forward to with great enthusiasm. An acoustic interlude and welcome diversion from some of my more excessive electronic excursions of late, Human Drama is professionalism personified.
CB
[Projekt, Box 1591 Garden Grove, CA 92642 - 1591, USA]

HYBRYDS
THE RHYTHM OF THE RITUAL
[Charnel Music CDalbum]
Wait until the ambient fuckers get their hands on this one! This is the first U.S. release for Hybryds and gives us over seventy minutes of percussive and rhythmic ritual music. However these are not the frenzied tribal attacks of labelmates Crash Worship ADRV, but rather, subdued slow percussion and atmospheres. There are four new works and two new versions of 'The Ritual Should Be Kept Alive' - vocal and earth mixes. Ideal music for relaxation and/or concentration.
MFR
[Charnel Music, PO Box 170277, San Francisco, CA 94117-0277, USA]

ILLUSION OF SAFETY
DISTRACTION
[Odd Size CDalbum]
IOS's industrial avant-gardism returns with "Distraction", sixty-three minutes of ambience and atmospheres, rumblings and chaos, percussion and pain. 'Thermonuclear Holy War' opens: children in the street shouting and arguing, then the whole track takes off into the sequenced stomping of armageddon. This is the beauty of IOS - what the hell's coming next? Well, I'm not going to tell you. Go and get distracted yourself.
MFR
[Odd Size, 24 Rue de LAaghouat, 75018 Paris, France]

V/A
IM BLUTFEURER
[Cthulhu Records CDalbum]
Darker than a Yog Soggoth's rear passage, "Im Blutfeuer" wrestles in pseudo romantic, pseudo fascist, new europa pretensions. The usual offenders are predictably responsible, some carrying it all off rather better than others. Blood Axis' two efforts are equally poor, even more so considering one track is a cover version of Joy Division's 'Walked In Line'. Ernote pursue the teutonic folk route with variable results, and Sol Invictus' 'Hedda Gabbler' is a black sheep compared to much of this band's impressive output. Allerseelen, on the other hand are, surprisingly brilliant, reminiscent of a goosestepping Dive. Let's hear more please. Death In June, arguably the instigators of the genre, round things up with a new track entitled 'My Black Diaries' and show how it should be done. Regardless of political leanings, DIJ are a genuinely breathtaking experience, and an eerie one at that.
LN
[Cthulhu Records, c/o W. Stasch, IM Hselbusch 56, 47447 Moers, Germany]

IMMERSION
OSCILLATING
[Swim CDalbum]
Colin Newman's enigmatic Swim label dips its toes deeper into ambient waters with this Immersion CD. A sensuous, deep treatment of soundwaves and slow, soft rhythms. Oscillating is both the album title and the descriptive contents here. Hazy tones lose themselves inside and around minimal soundscapes whilst the machine continues to buzz into infinity. Though incredibly minimal there is a subtle richness to the looping creating a full production so lacking from so much ambient material. Not so much hypnotic as incredibly infectious and in all really something out there that IS different. And Colin, if you thought that I wouldn't like any of Swim's material having disliked your wife's "Rosh Ballata" then my ears are obviously on different wavelengths to yours as I find Immersion a million miles away! Keep 'em coming, at least with us you won't find your CD's next day at Record & Tape Exchange.
DD
[Swim, PO Box 3459, London SW19 6ES, UK]



IN ABSENTIA
DEVIANCE
[Hard Records CDalbum]

The only deviance committed here is the release of this appalling DAF/Ebb clone. Mind you this wouldn't even have been acceptable ten years ago, let alone now. Pitiful.

LN

[Hard Records, VEJ 122, 2th, 200 Frederiksberg, Denmark]

V/A
IN DEFENCE OF ANIMALS
[Restless CDalbum]

A benefit album for the IDA Organisation, this sports some very big names from the mainstream (Pearl Jam, Stipe, Shamen, Primus...) and some well known underground folk as well. The most intriguing being an unreleased Skinny Puppy track entitled 'Ode to Groovy', written and produced by Ogre and Dave Ogilvie. Ogre "sings" in a most normal manner (i.e. non-distorted) to a rather subdued backing by Rave, sounding closer to Tear Garden than Puppy. Ogre has also contributed a tract on animal suffering to the inlay booklet. Other bands of interest to you dear readers are Meat beat Manifesto (the previously aired 'Untold Stories'), Consolidated's 'Praxis', Disposable Heroes' 'Language of Violence' (mixed by Dangerous and Pistel), and Grotus with 'Clean'. A reasonably good compilation, especially if you can get off on the other artists featured, otherwise... Ten pounds is a little too much to pay for one unreleased Skinny Puppy track isn't it?

LN

[Restless, Suites W & T, Tech West Centre 10, Warple Way, London W3 0UL, UK]

V/A
IN GOTH DAZE
[Anagram, Cleopatra CDalbums]

Here cum germs, again, scaring the shit out of the reviewing community. They're all present, the so-called goth core; SPECIMEN, ALIEN SEX FIEND, BAUHAUS... And, Nico!!! OK, yeah, she was pale-skinned and wore black! So, on we go... PLAY DEAD and RED LORRY YELLOW LORRY have proved their worth beyond the goth movement and cut it in an indie-rock sense. Not much was written about IN EXCELSIS, but their inclusion here alone makes this compilation worthwhile. All their work had a real aggressive edge, and so many twists and turns within their massive framework of riffs and rhythms. If only Excelsis' "Carnival Of Damacles", and various singles would be compiled and reissued by someone, they piss all over the likes of SPECIMEN, who's work is nothing more than melodic pop-tones. The U.S. version of "Goth Daze" replaces the lesser-known acts like In Excelsis with a host of new goths; CHILDREN ON STUN, SCREAMS FOR TINA and BIG ELECTRIC CAT. And they also include EXECUTIVE SLACKS. Goths? Fucking hell, who next will get lumped into this massive sales equation? As someone who's youth involved listening to much of the original goth stuff along with the likes of Test Dept, etc (they were on the "Batcave" album, but please don't do it, don't release "Beating The Retreat" on the goth bandwaggon. Sacrilege!), I must beg the question, where are all the decent bands like Danse Society, Xmal Deutschland, 1919 and Leitmotiv? The concept here is flawed, and the Cleopatra version is even worse. Steal the Anagram version and tape the In Excelsis track.

DD

[Anagram, Bishops Park House, 25-29 Fulham High Street, London SW6 3JH, UK / Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, USA]

IN MY ROSARY
IN MY ROSARY
UNDER THE MASK OF STONE
[Discordia CDalbums]

In My Rosary offer pleasantly strummed tunes, in non-threatening DIJ kind of fashion. Both these CD's would probably be placed alongside the Goth revival, but I find them much less harmful. A calming influence. Nothing more. Nothing less. And nice imagery too.

DD

[Discordia, Corneliusstrasse 105, 40215 Dusseldorf, Germany]

IN THE NURSERY
KODA
L'ESPRIT
PRELUDE
STORMHORSE
TWINS
[ITN Corporation CDalbums]

A constantly evolving, and one of a few, consistently improving duo offer new listeners the chance to catch their coloured past of awakening visions. Finally gaining high regard as soundtrack artistes, their last couple of releases on Third Mind proved their considerable wealth of talent, even briefly with a more approachable dancefloor style. But it's the richness of ITN's sound which has moved them beyond the realm of abstract percussionists and into the area dominated by Dead Can Dance, patterning glorious landscapes with magnificent orchestrated sound tapestries, overlaying vocals or spoken narrations for full cinematic effect. But, let's go back, to a time of new wave sensibilities and gothic blackness. "Prelude", subtitled "1983-1985 The Formative Years", tracing their "When Cherished Dreams Come True" mini-album, "Witness (To A Scream)" single, tracks from the Death In June compiled "From Torture To Conscience" album and "Sonority" 12". The ITN sound of this time relied heavily on a propelling bass, reminiscent of Joy Division weavings, holding steady against a militaristic wall of percussion and soaring voice. The songs were distant, offering a sense of solitary confinement, deeply gloomy and perhaps a more electric apocalyptic folk of say, DIJ. Gradually the percussion begins to move to the foreground overtaking the bass as the pure rhythmic force and a less song-oriented nature prevails, indicating the shape of things to come. With the departure of Ant Bennett, the transition was completed and "Twins" emerged on Sweatbox, a label with a style and grace all its own. Whilst "Prelude" proved a productive infancy, "Twins" grew in stature, a kind of adulthood awakening into further possibilities and experimentalism. Fuelled by a mass of percussive pathways, voices were strengthened, samples were forged and an air of playful production emerged. The considerable helmsmanship of Snake's production knowledge gave this album a depth which had been lacking previously, and the addition of subtle electronics marched ITN aggressively, twisting and turning like a battalion being drilled, forwards, sideways, backwards in a high-walled courtyard. Throwing off the anger of "Twins", "Stormhorse" walked sullenly, and the full transitional voice of In The Nursery was finally hailed. Classical elements were realised on this imaginary soundtrack. Scores of keyboard riffs flooded the barren percussion, which was often laid aside to allow the fullness of these calling sounds. A beautiful creation of technology greeting the old. 'Subito-Regal: The Miracle Of The Rose' matched the first use of narrated text against the hearty splendour of Dolores, a bewitching female voice who plays such an important role in ITN's work. "Stormhorse" is the kind of material so often copied by bands today. A blue-print for the likes of Will, but never has it been matched. "Koda" fired out, lit by the fuse of "Twins" power and the classicism of "Stormhorse". Resonant keyboard tones rise and swirl mysteriously through a breath-taking arena of sampled voices. Tracks such as 'Triumph' and further on 'Burnished Ways' embraced the passion of ITN to use the powerful imagery of ancient civilisations in a new context, a gelling of old and new spirit. "Koda" grasps the listener firmly in its hands and leads through a forest of greenery, through earthly soil, all the while offering screen images of past life and death. The beauty in this cycle of life and decay gained new sophistication on "L'Esprit". An album of truely consistent musicianship, flying freely on a breeze of orchestral awareness and, as previously stated, only Dead Can Dance have achieved such greatness in their performance. The anthemic 'To The Faithful' opens centre-stage, full-on, open-armed gestures of glory, before the softness of 'At

First Sight' displaying a caress, drawing the listener ever forward into these arms. "L'Esprit holds the key to the tenderness of In The Nursery. Their sound is meant to be felt, it's to be held and not just gazed upon with open eyes. This album of the five here is one of utter perfection. Familiar orchestrations are dispelled only to rise and touch the heart once again, another pointer to the levels of classical emphasis this band creates. It's no wonder the film world has begun to take note of In The Nursery, and so they should. Let's hope these CD's will offer chance encounters to new listeners and provide the audience ITN so richly deserve. Bravo.
DD
[ITN Corporation, 52 Roebuck Road, Sheffield S6 3GQ, UK]

INSIDE TREATMENT
ESTATE OF INSANITY
[Energy CDalbum]
I am glad that I was given this one to review, having liked their first CD a lot despite a few shortcomings. This is more like it, firing off with heavy metal feedback the opening 'Misguided' quickly demonstrates that Inside Treatment have come of age. Hard electronic beats are still very much in evidence throughout but Estate of Insanity (clever title huh?) is more focused and tuneful than its predecessor. An incongruous audio cocktail of pristine compositions, 'Teenage Clown' and 'Brand New Day' (two Wallin co-produced numbers), alongside more heavyweight sub-sonic hip hop beats of 'Dehumanized' and 'Price To Pay'. With no boring filler material within earshot, there is more to this than a simple welding together of techno styles. Over every track, Inside Treatment confirm their mastery of their machinery and for 45 minutes they transfix with a wizardry that only too often is missing from most electronic music. Captivating, crossover success beckons.
CB
[Energy Records, PO Box 1506, S-221 01 Lund, Sweden]

JARDIN D'USURE
MUSIQUE DU GARROT ET DE LA FERRAILLE
[Sub Rosa CDalbum]
Read in BANANAFISH that use of the word 'soundscapes' should be punishable by something unpleasant - kinda limits the vocabulary of a dunce such as myself when confronted with recordings like this. Perhaps old 'Beezer' should prepare The Musique Concrète Listeners' Thesaurus or something...Anyway, at the moment the following is happening in my home: a man is doing stuff to the room next door, he has a radio on; my 'wife' is upstairs banging something on the darkroom floor, she has a radio on; some 'son' or other is on the potty, bellowing an insane variation on 'The Grand Old Duke of York' at the top of his voice while 'playing' with cowboys and the 'baby' beats a rattle on an empty biscuit tin & cackles maniacally. Meanwhile I am attempting to listen to a CD of banging, crashing, rumbling, slowed down muttering (in French), disconnected shouting (also in French), smashing and crashing. 'Soundscape' sort of springs to mind, you know?
SJ
[Sub Rosa, PO Box 808, 1000 Brussels, Belgium]

JLIAT
16:05:94
[JLIAT CDalbum]
Haven't encountered as good a drone as this since I know not when. James Whitehead has worked with synthesized sound on and off since the early '70s: though he's been a student and/or devotee of Riley, Cage, Reich, Stockhausen, Harrison Birtwistle & John Tilbury, this piece more resembles La Monte Young in its relentness exploration of what's basically an extremely minimal looped drone, though it has a warmer quality than Young's work. The drone in question is allowed to mutate slowly over sixty minutes, organically growing subtle overtones and harmonic variations. There are also elements of Phill Niblock and Eno (particularly his collaborations with Fripp) and about a million 'ambient' artists (though this is better than most of the ambient pieces I've heard which seek to attain a similar atmosphere). My only problem is the booklet's explicitly religious text/poetry ('Oh praise the Christ who made the green fields of summer', and so on): read at your peril. Thankfully it doesn't detract from the disc, which is one of the finest pieces of new music I've heard this year. Highly recommended, and a mere £7.50 by post.
SJ
[JLIAT, 24 St Wilfrids Cottages, Old Arly, Coventry CV7 8FT, UK]

JOE JONES + CHICKEN TO KITCHEN
FLUXSAINTS
[Artware CDalbum]
Not quite, but very, very nearly pretentious offering from the deceased Mr Jones and friends. "Fluxsaints" has that improvised feeling about it that always makes me take a step back. On most occasions for "improvised" read "chaotic nonsense". "Fluxsaints" saves itself by regularly throwing up items of real interest - 'Oh - Mr John Cage', which is a strange wobbly song, (I cannot be any more descriptive than this). Much of the instrumentation is electronic, but it all sounds organic. These tracks were recorded live at various events and on 'Fluxus Cloud' ridiculous squirty sounds cause the audience to break into fits of laughter every so often. Set against a single sombre drum, the effect is pleasing and contagious. Strange, but a welcome change.
MFR
[Artware, Taunusstr. 63B, 65183 Wiesbaden, Germany]

KASTRIERTE PHILOSOPHEN
SOULDIER
[Strange Ways CDalbum]
The first time I heard this disc I was quite impressed, but after a few plays I soon tired of it. The problem is there are too many influences at play here and that is not surprising given that KP seem to be some sort of musical community akin to Amon Duul in the 70's. Poetry, saxophones, sex, Indian drumbeats are very much the order of the day on this mostly African inspired musical mosaic. The second track, 'Rub out the word' sounds too much like Colourblind James Experience for its own good, as does 'No love/No brothers' to a slightly lesser degree. There are lots of good ideas but they are mixed up with a lot of crap. 'Jussun' is the best piece but only because it reminds of MC 900FT Jesus.
CB
[Strange Ways, Grosse Johannisstr. 15. 20457 Hamburg. Germany)]

RICHARD H. KIRK
BLACK JESUS VOICE
UGLY SPIRIT
[The Grey Area of Mute CDalbums]

Kirk's finest solo work (though I could never dismiss his highly self-indulgent, self-conscious and playful "Time High Fiction" of years before). Both these two albums were released around the same time in 1986 by Rough Trade. "Ugly Spirit" followed a free-expressionist approach, being experimental as CV of old, whilst "Black Jesus Voice" moved into the beat-driven area of post-Rough Trade days. It goes without saying that both offer quality CV material. For top marks try the cinemascope of 'Frankie Machine (Parts 1 & 2)' on "Ugly Spirit" and the distorted Eastern mantra 'Martyrs of Palestine' on "Black Jesus". Two essential purchases and far, far superior to anything he's doing these days.

DD

[The Grey Area of Mute, 429 Harrow Road, London W10 4RE, UK]

RICHARD H. KIRK
TIME HIGH FICTION
[The Grey Area of Mute 2CDalbum]

I'm sorry, but everybody and the rest seems to be touting Kirk as one of the most influential bods in electronic music at the moment. Okay, maybe with the Cabs, but as a solo artist he's never bettered "Black Jesus Voice". Even his new techno/ambient efforts don't cut any ice with me except the first Sandoz album. I've got to say that "Time High Fiction" is a two CD release of horrible screechy tinny cut ups and "jazz" and not at all worthy of inclusion on The Grey Area's release schedules.

MFR

[The Grey Area of Mute, 429 Harrow Road, London W10 4RE, UK]

KIRLIAN CAMERA
ECLIPSE / DAS SCHWARZE DENKMAL
[Discordia CDalbum]

The trouble with receiving promo CD's in little plastic wallets is that half the time the label's don't bother to include important information. Didn't even get the back tray art with this one. The names of the personnel look Italian, but the fact that some of this was recorded by John Fryer at Blackwing immediately spurred my interest, but alas no other info. could be found. So, on goes the CD, and despite the photo inside the booklet looking like a member of DIJ, what emerged was a sound closer to Sparks than expected gothic acoustics. Bussling sequences and a semi-operatic voice. Very pleasant in fact, and a breath of fresh air.

DD

[Discordia, Corneliusstrasse 105, 40215 Dusseldorf, Germany]

K.K. NULL
ABSOLUTE HEAVEN
[Charnel Music CDalbum]

Riding the crest of a wave comes K.K.Null's solo effort "Absolute Heaven". Here, as always, Null takes his bastardised guitar creations where no Strat has been before. If Morricone hadn't have scored "The Thing" then Carpenter could have done no better than this. Cold and detached, Null takes you on holiday to the loneliest place on Earth. At times a little mastabatory, all is forgiven... because, after all, this is Null and this is what he does he does best. A whole new meaning to chill out has surfaced.

RM

[Charnel Music, PO Box 170277, San Francisco, CA 94117, USA]

K.K. NULL & JIM PLOTKIN
AURORA
[Sentrax Corporation CDalbum]

Yet another ass kicking release from the Sentrax Corp that deserves much more attention and praise than it will probably see. From the opening desolate atmospheres of 'Drowning in Air' through to the classic 'Dead Moon Ritual' with its spine tingling gamelan meanderings... An album of true isolationism making its mark in an ever fragmenting scene. Never has a guitar sounded so alien. Recommended without reservations.

RM

[Sentrax Corporation, 105 Harcourt Road, Forest Fields, Nottingham NG7 6PX, UK]

KLAUS CANTERBURY AND THE ACES
EP
[Dry Leaf Discs 7"single]

Odds Bodkins it's a good day for singles, and thank god they all play at 33 - I have to physically remove my turntable and mess with the little rubber band to change the speed, an distraction almost guaranteeing bad reviews...Uh, anyway, here's another splendid release from the home of the fabulous Shadow Ring, this time featuring an intercontinental symposium of neuropaths (check out the rogues gallery mugshots on the back cover - yeesh!) upsetting their delinquent centre warders by using the tape recorder at ungodly hours to make the kind of noise that (on side one at least) might even pass for 'free jazz', bent out of (in)coherent shape and twisted beyond all reason...The

production cost of the full colour cover (possibly Lambkin's best work yet) means they need your money, pronto.
SJ
[Dry Leaf Discs, 7 St Hilda Road, Cheriton, Folkestone, Kent CT19 4BU, UK]

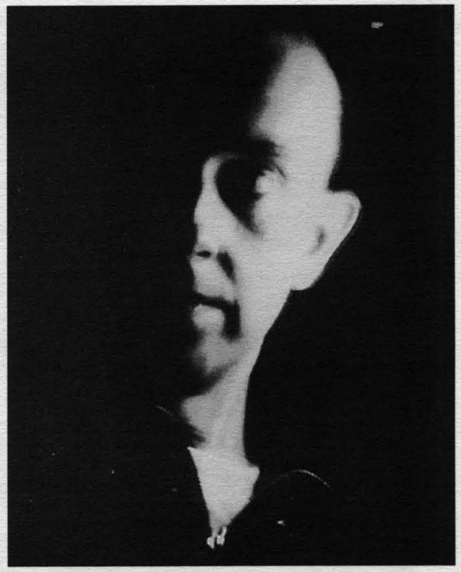
K-NITRATE
XENPHOBIA
[Cyberwerks CDalbum]
K-Nitrate hit the pulse with their debut "Xenophobia", blending Sheep On Drugs techno beats and, dare I say it, Solar Enemy/P.C. attitude. Intelligent, refined EBM, escaping from the over production gremlin and all the better for it. Track titles give you a fair idea of the areas covered - 'Killer Religion (AK47)', 'Escape & Evasion' and 'Human Shield' - a Gulf War fixation or what? Add to that a cover shot of gas mask symbolism and you've just about clued in. Impressive.
LN
[Cyberwerks, PO Box 108, South District Office, Manchester M20, UK]

KOMMUNITY FK
THE VISIONS AND THE VOICE
[Cleopatra CDalbum]
An unstoppable creation of stark, doom-laden noise, at times characteristic of the soul crushing surges of Joy Division. Over 11 tracks, recorded Hollywood 1983, KFK expertly strip it down, crank it up and belt it out. Heavily distorted guitar splurging over a relentless chattering percussion backdrop and all propped up with bruising basslines. None of this is celestial but it sure is atmospheric. Capturing the fragmentary confusing nature of the early eighties without sounding too overwrought, while its occasional flashes of brilliance cut right to the heart of the matter. Certainly, I can see why Cleopatra fealt that this was worthy of exhumation.
CB
[Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, USA]

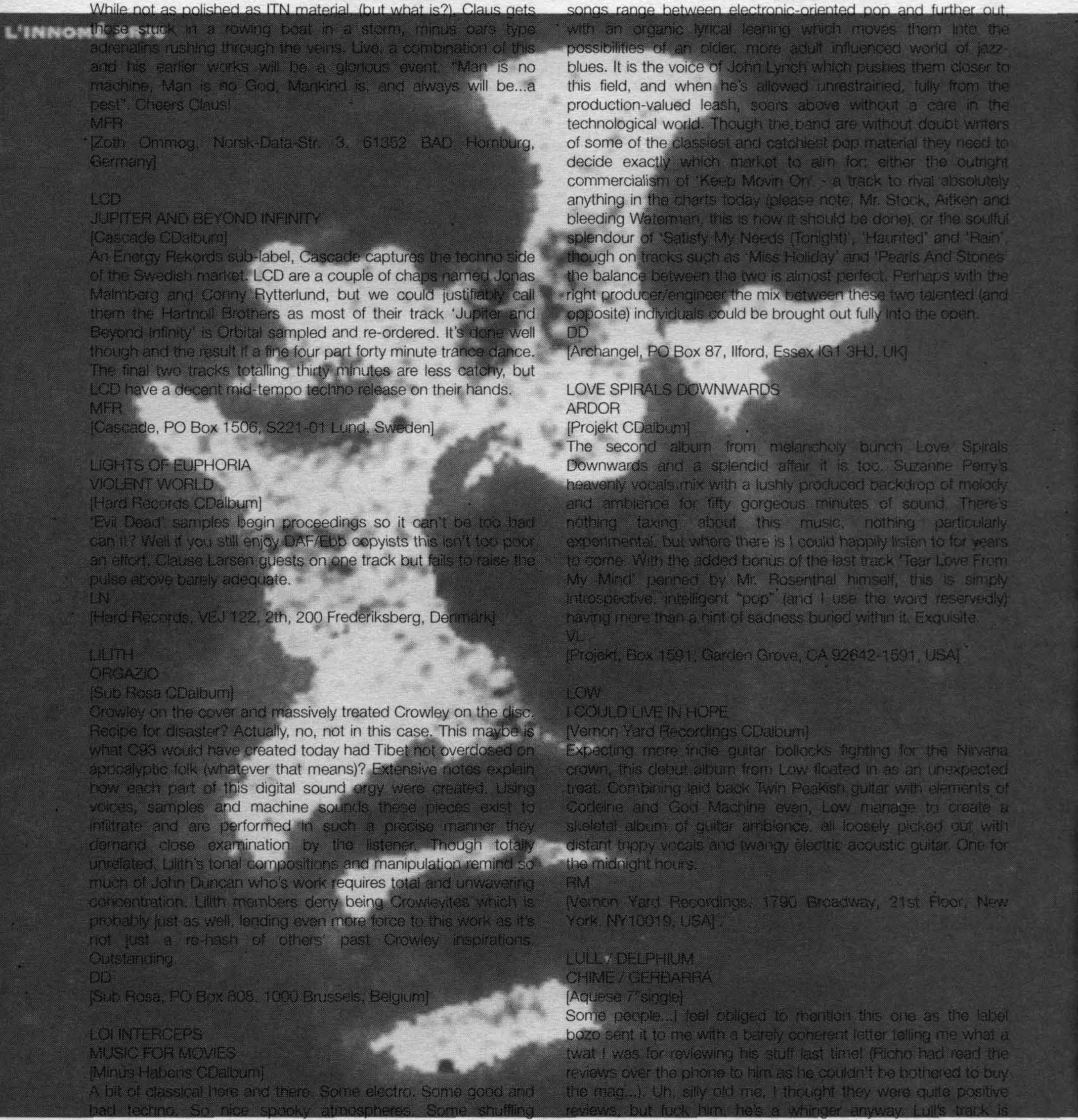
KONTAKTA
KONTAKTA
[Odd Size CDalbum]
Another phenomenal 'drone' disc, executed in a style similar to pieces by the Maciunas Ensemble and Terry Fox on the Het Apollohuis label - continuous metallic drones produced by various instruments and strings either being bowed or having motors applied to them. There are also resemblances to Organum's 'Drome' 7" and side 2 of La Monte Young's Edition X LP, though "Kontakta" is ultimately remarkably close in atmosphere to early '70s German electronics. The 38 minute piece appears to have been compiled from various recordings taken from March - November '92, but the segues are seamless, maintaining a flowing, overall unity, setting the work alongside any of the above-mentioned recordings. Strangely (?), the six-piece line-up includes Marcus Schmickler (and collaborator C-Schultz), whose previous release on Odd Size gives no indication of any interest in this type of music; let's hope there's more where this came from.
SJ
[Odd Size, 24 rue de Laghout, 75018 Paris, France]

LAB REPORT
LIVE PERFORMANCE
[Invisible/Devotion CDalbum]
One of my favourite Invisible signings recruit Genesis P. Orridge and Ms. Lydia Lunch to record an experimental leviathan. Lydia raves on about the sex-murder connection (no I didn't understand it either) rather fittingly on 'Rave', also resplendent with wolf howls, cut up voice samples and disembodied noises. She also assists with vocals on 'Rant' - this is getting spooky. Gen. provides samples and tape loops on both tracks. 'Signal to Signal' is probably the best way to assimilate Lab Report, a Coil-ish mesh of tapes, rumblingly low guitar and noise. Eclectic and exceptional.
LN
[Devotion, 33 Latimer Road, London W10 6RA, UK]

LAGOWSKI
WIRE SCIENCE
[T.E.Q. MUSIC? CDalbum]
Everyone knows what a sucker I am for a chance to dance my funky ass off, so it seems only natural that I should be the one to review this. Not sure if it's 'Ardkore' (or whatever it's called this month) but techno it certainly is, though with enough sonic variety, layers of sound and attention to detail to move it from the realms of mere thump to 'music'. My only real gripe (and one which I remain convinced pertains to a large amount of digitally produced music) is that many of the sounds are repeated too frequently - the construction of analogue tapes of 'found' voices and sounds seemed to make for less repetition and more surprises (see, I dunno early Cab. Voltaire, T.G. or even 23 Skidoo for examples). Sure, techno by its nature is based/built upon repetition, but I still maintain you don't need to hear the same sample of 'I ate an anal fistula for breakfast' twenty times to get the 'point'. Anyway, I digress... At it's best Lagowski's music has a compulsively violent, acidic edge, though there's also a feel for spaciness even in many of its more manic passages; at its least interesting it's comprised by that over-familiar 'constipated robots on the rampage' blorp that does little to elevate it above the shoulders of a jillion also-rans. But, by and large its attributes far outweigh its detractions, so what the heck...
SJ
[T.E.Q. MUSIC?, PO Box 87, Ilford, Essex IG1 3HJ, UK]



LEAETHER STRIP
POSITIVE DEPRESSION
[Zoth Ommog CDsingle]
Quite stompable, as our two loveable eds. would say. Strip are in the few who've weathered pretty well from those distant EBM days and still remain credible as a musical entity. I'd like to see their sound thickened somewhat, but the use of neat samples drags this work unscathed through the moshable battleground.
DD
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]



### LEAETHER STRIP
SERENADE FOR THE DEAD
[Zoth Ommog CDalbum]

Young Claus has been listening to a lot of ITN and WILL by the sound of this. "Serenade..." is more of that "soundtrack to unmade films" type of semi-classical, semi-militaristic stuff. A nice surprise and change from his previous EBM/electro/thrash. While not as polished as ITN material, (but what is?), Claus gets those stuck in a rowing boat in a storm, minus oars type adrenalins rushing through the veins. Live, a combination of this and his earlier works will be a glorious event. "Man is no machine, Man is no God, Mankind is, and always will be...a pest". Cheers Claus!

MFR

[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

### LCD
JUPITER AND BEYOND INFINITY
[Cascade CDalbum]

An Energy Rekords sub-label, Cascade captures the techno side of the Swedish market. LCD are a couple of chaps named Jonas Malmberg and Conny Rytterlund, but we could justifiably call them the Hartnoll Brothers as most of their track 'Jupiter and Beyond Infinity' is Orbital sampled and re-ordered. It's done well though and the result if a fine four part forty minute trance dance. The final two tracks totalling thirty minutes are less catchy, but LCD have a decent mid-tempo techno release on their hands.

MFR

[Cascade, PO Box 1506, S221-01 Lund, Sweden]

### LIGHTS OF EUPHORIA
VIOLENT WORLD
[Hard Records CDalbum]

'Evil Dead' samples begin proceedings so it can't be too bad can it? Well if you still enjoy DAF/Ebb copyists this isn't too poor an effort. Clause Larsen guests on one track but fails to raise the pulse above barely adequate.

LN

[Hard Records, VEJ 122, 2th, 200 Frederiksberg, Denmark]

### LILITH
ORGAZIO
[Sub Rosa CDalbum]

Crowley on the cover and massively treated Crowley on the disc. Recipe for disaster? Actually, no, not in this case. This maybe is what C93 would have created today had Tibet not overdosed on apocalyptic folk (whatever that means)? Extensive notes explain how each part of this digital sound orgy were created. Using voices, samples and machine sounds these pieces exist to infiltrate and are performed in such a precise manner they demand close examination by the listener. Though totally unrelated, Lilith's tonal compositions and manipulation remind so much of John Duncan who's work requires total and unwavering concentration. Lilith members deny being Crowleyites which is probably just as well, lending even more force to this work as it's not just a re-hash of others' past Crowley inspirations. Outstanding.

DD

[Sub Rosa, PO Box 808, 1000 Brussels, Belgium]

### LOI INTERCEPS
MUSIC FOR MOVIES
[Minus Habens CDalbum]

A bit of classical here and there. Some electro. Some good and bad techno. So nice spooky atmospheres. Some shuffling syncopated jazz. There's even a track entitled 'Miss Marple Strikes Back' - one of the better electro pieces. They're right, this is music for the movies, but for numerous short scenes out of totally unrelated movies from very different genres. Indescribable.

MFR

[Minus Habens, Via Giustino Fortunato 8/N, 70125 Bari, Italy]

### LOVE REPUBLIC
IS NOTHING SACRED?
[Archangel CDalbum]

As I'm not really involved too heavily with this band I feel as though I can be honestly critical about them. Love Republic are somewhat removed from the usual T.E.Q. scheme of things, being a duo with a blues-tinged level of commercialism. Their songs range between electronic-oriented pop and further out, with an organic lyrical leaning which moves them into the possibilities of an older, more adult influenced world of jazz-blues. It is the voice of John Lynch which pushes them closer to this field, and when he's allowed unrestrained, fully from the production-valued leash, soars above without a care in the technological world. Though the band are without doubt writers of some of the classiest and catchiest pop material they need to decide exactly which market to aim for: either the outright commercialism of 'Keep Movin On' - a track to rival absolutely anything in the charts today (please note, Mr. Stock, Aitken and bleeding Waterman, this is how it should be done), or the soulful splendour of 'Satisfy My Needs (Tonight)', 'Haunted' and 'Rain', though on tracks such as 'Miss Holiday' and 'Pearls And Stones' the balance between the two is almost perfect. Perhaps with the right producer/engineer the mix between these two talented (and opposite) individuals could be brought out fully into the open.

DD

[Archangel, PO Box 87, Ilford, Essex IG1 3HJ, UK]

### LOVE SPIRALS DOWNWARDS
ARDOR
[Projekt CDalbum]

The second album from melancholy bunch Love Spirals Downwards and a splendid affair it is too. Suzanne Perry's heavenly vocals mix with a lushly produced backdrop of melody and ambience for fifty gorgeous minutes of sound. There's nothing taxing about this music, nothing particularly experimental, but where there is I could happily listen to for years to come. With the added bonus of the last track 'Tear Love From My Mind' penned by Mr. Rosenthal himself, this is simply introspective, intelligent "pop" (and I use the word reservedly) having more than a hint of sadness buried within it. Exquisite.

VL

[Projekt, Box 1591, Garden Grove, CA 92642-1591, USA]

### LOW
I COULD LIVE IN HOPE
[Vernon Yard Recordings CDalbum]

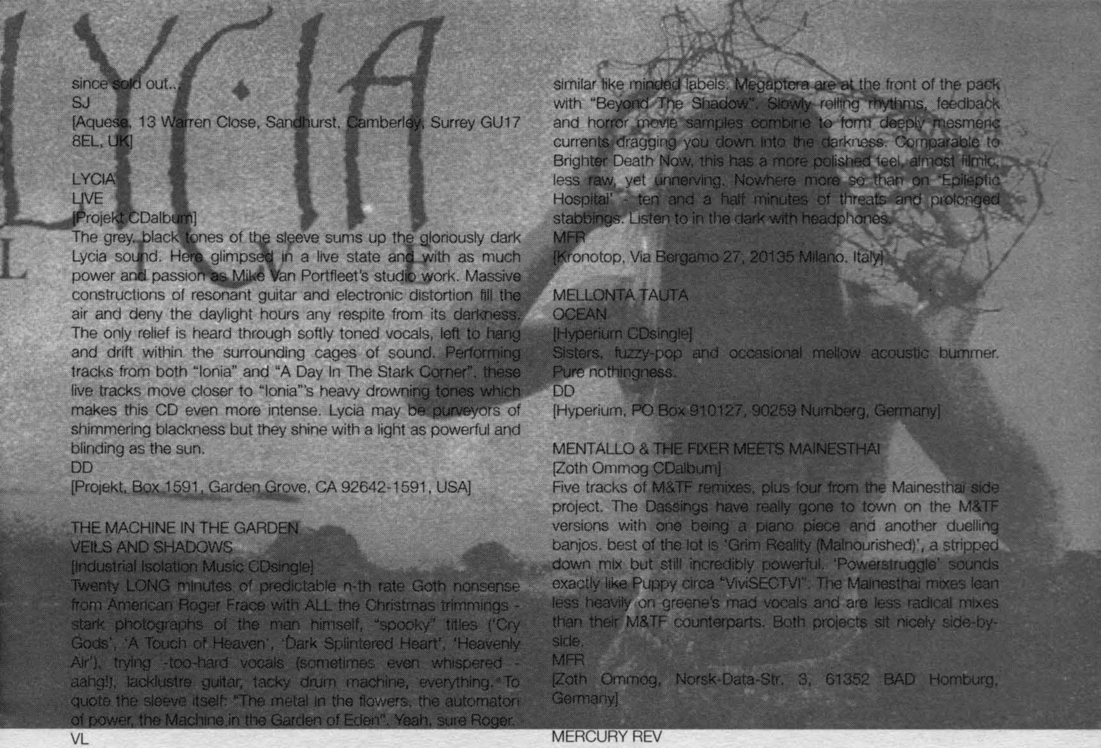
Expecting more indie guitar bollocks fighting for the Nirvana crown, this debut album from Low floated in as an unexpected treat. Combining laid back Twin Peakish guitar with elements of Codeine and God Machine even, Low manage to create a skeletal album of guitar ambience, all loosely picked out with distant trippy vocals and twangy electric acoustic guitar. One for the midnight hours.

RM

[Vernon Yard Recordings, 1790 Broadway, 21st Floor, New York, NY10019, USA]

### LULL / DELPHIUM
CHIME / GERBARRA
[Aquese 7"single]

Some people...I feel obliged to mention this one as the label bozo sent it to me with a barely coherent letter telling me what a twat I was for reviewing his stuff last time! (Richo had read the reviews over the phone to him as he couldn't be bothered to buy the mag...). Uh, silly old me, I thought they were quite positive reviews, but fuck him, he's a whinger anyway. Lull's track is ambient chiming that sounds like Frank Perry rubbing a couple of Tibetan testicle retractor bowls together. Delphium's track is a marginally different mix from the version which appeared on 4th Dimension's "Under The Skin" compilation 7" and is even more minimal. Both are fine, but seem like weird choices for a 'single'... A one-sided, numbered edition of 286, doubtless long



since sold out...
SJ
[Aquese, 13 Warren Close, Sandhurst, Camberley, Surrey GU17 8EL, UK]

LYCIA
LIVE
[Projekt CDalbum]
The grey, black tones of the sleeve sums up the gloriously dark Lycia sound. Here glimpsed in a live state and with as much power and passion as Mike Van Portfleet's studio work. Massive constructions of resonant guitar and electronic distortion fill the air and deny the daylight hours any respite from its darkness. The only relief is heard through softly toned vocals, left to hang and drift within the surrounding cages of sound. Performing tracks from both "Ionia" and "A Day In The Stark Corner", these live tracks move closer to "Ionia"'s heavy drowning tones which makes this CD even more intense. Lycia may be purveyors of shimmering blackness but they shine with a light as powerful and blinding as the sun.
DD
[Projekt, Box 1591, Garden Grove, CA 92642-1591, USA]

THE MACHINE IN THE GARDEN
VEILS AND SHADOWS
[Industrial Isolation Music CDsingle]
Twenty LONG minutes of predictable n-th rate Goth nonsense from American Roger Frace with ALL the Christmas trimmings - stark photographs of the man himself, "spooky" titles ('Cry Gods', 'A Touch of Heaven', 'Dark Splintered Heart', 'Heavenly Air'), trying -too-hard vocals (sometimes even whispered - aahg!), lacklustre guitar, tacky drum machine, everything. To quote the sleeve itself: "The metal in the flowers, the automaton of power, the Machine in the Garden of Eden". Yeah, sure Roger.
VL
[Industrial Isolation Music, 1320 South Third Street, Louisville, KY 40208 USA]

MAINESTHAI
OUT TO LUNCH
[Zoth Ommog CDalbum]
A really strange side-project from the Brothers Dassing, aka Mentallo & The Fixer, with a really strange vocalist Michael Greene sounding like an out an out madman on some tracks. At times he screeches like John Lydon, once like Ogre circa "Remission", mostly though he just rages in a general punky manner. The Dassings provide their customary elegant electronic support, a little more sparse than on M&TF releases, but always intricate and hard-hitting. Greene's rantings are warped nicely by electronics, but his voice is so distinctive it took me three or four listenings to appreciate its relationship with the music. "Out To Lunch" - Greene certainly is. Look out for this as it's a real oddity of expression. Force it to work for you. I had to.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

MASOCHISTIC RELIGION
... AND FROM THIS BROKEN CROSS... OUR MISERY...
[Electrip CDalbum]
Could easily have binned this immediately on the strength of the truly laughable opener; pseudo-religious nonsense, obviously meant to be atmosphericly chilling - NO, bloody boring. The rest is an average selection of gothic rock-a-longs, with a few yawn-inducing ritual meanderings thrown in.
DD
[Electrip, Krijgsbaan 240, 2070 Zwinjndrecht, Belgium]

MEGAPTERA
BEYOND THE SHADOW
[Kronotop CDalbum]
Gorgeously dark Swedish death ambience. A new sub-genre has been created with releases on Cold Meat Industry and similar like minded labels. Megaptera are at the front of the pack with "Beyond The Shadow". Slowly rolling rhythms, feedback and horror movie samples combirie to form deeply mesmeric currents dragging you down into the darkness. Comparable to Brighter Death Now, this has a more polished feel, almost filmic, less raw, yet unnerving. Nowhere more so than on 'Epileptic Hospital' - ten and a half minutes of threats and prolonged stabbings. Listen to in the dark with headphones.
MFR
[Kronotop, Via Bergamo 27, 20135 Milano, Italy]

MELLONTA TAUTA
OCEAN
[Hyperium CDsingle]
Sisters, fuzzy-pop and occasional mellow acoustic bummer. Pure nothingness.
DD
[Hyperium, PO Box 910127, 90259 Nurnberg, Germany]

MENTALLO & THE FIXER MEETS MAINESTHAI
[Zoth Ommog CDalbum]
Five tracks of M&TF remixes, plus four from the Mainesthai side project. The Dassings have really gone to town on the M&TF versions with one being a piano piece and another duelling banjos. best of the lot is 'Grim Reality (Malnourished)', a stripped down mix but still incredibly powerful. 'Powerstruggle' sounds exactly like Puppy circa "ViviSECTVI". The Mainesthai mixes lean less heavily on greene's mad vocals and are less radical mixes than their M&TF counterparts. Both projects sit nicely side-by-side.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

MERCURY REV
EVERLASTING ARM / DEAD MAN
[Beggars Banquet CDsingle]
Never being a great fan (or small for that matter) of Mercury Rev's past releases, I was all set to strap in and be userped big time after reading their press release; informing me of their new found direction since front man and general whacko David Baker left. Boy oh boy was I ever wrong. You just can't believe what people tell you anymore. Rev's opening track (there's only two but it meanders for about forty minutes) 'Everlasting Arm'travels the familiar path of their usual spaced out 60's inspired beatnik soundtrack music. No suprises here, except these guys still have a record deal! It must be the second track that kept the contract, because, believe it or not, it is actually pretty good. 'Dead Man' is a spooky jazz epic fronted by legendary Suicide frontman Alan Vega. Witness Vega mega ranting to his hearts content, it's the only worthwhile inclusion on this release. If I wanted fucked up, wacky and weird I'd go listen to Mr Bungle.
RM
[Beggars Banquet, 17-19 Alma Road, London SW18 1AA, UK]

MERZBOW
VENEREOLOGY
[Relapse CDalbum]
ELECTROPLOITATION
[Lunhare 7"single]
On:
OWWWWWWWWWWWWWWWWWWWWWWWWWWWWWWWWWWW
WWWWWWW!
NOISE!
AAAAAAAARRRRRRGGGGGGHHHHHHHHHHHHHHH!
FEEDBACK!
AAAAAAAAAAAAAIIIIIIIIIIIEEEEEEEEEEEEEE!
Off.
Merzbow IS pain.
MFR
[Relapse, PO Box 251, Millersville, PA 17551, USA]
[Lunhare, Via Primo Maggio, 24-42015 Corregio, Italy]

MESH
FRAGILE
[Tolerance CDalbum]

Debut release from a Bristol three-piece and an impressive one too. Lightweight arrangements with a fair degree of aggression, mingle with a voice of fragile hostility. There's an obvious Mode influence in there, or I should say Martin Gore, especially on 'State of Mind', but the band never strays too close and maintain an identity of their own. Easily one of the best pop albums I've heard, and considering it's the band's first I'm sure if they get some breaks will find themselves a major deal pretty soon. Music for the masses, most assuredly.

DD

[Tolerance, PO Box 24, Keynsham, Bristol, BS18 2BF, UK]

V/A
MIND THE GAP VOLUME TWO
[Staalplaat CDalbum]

An intricately woven compendium of some very fine music from some damned fine artists. O Yuki Conjugate (twice), Horizon 222, Rapoon, Exquisite Corpse, Nocturnal Emissions, The Hafler Trio, Zoviet France. Raksha Mancham, Beequeen, Revolutionary Dub Warriors and Sielwolf. Ten of the twelve tracks are previously unreleased including Horizon 222's sublime 'Psychedelic Music' which almost single-handedly forced me to reconsider my position on most 'ambient' music - fucking celestial! Raksha Mancham, Beequeen and Rapoon all deliver extraordinary tracks as do Sielwolf with the feedback roar of 'Dreck'.An ultra-sensory compilation of the finest order.

LN

[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

MINDPOP
MINDPOP
[Cascade CD DROP001]

The three suites that occupy this disc look rather worrying on paper with a running time of the best part of an hour and the titles: "The old globe amphibian theatre", "Rainbows over the funniest man on Earth" and "I need some air, please". Yet they still hold up extremely well, essentially because they are all well made interconnections of short episodes rather than a vast swathe of noodling. Without succumbing to the usual mistake of being too sprawling this is remarkably good Soothing without being sedative and chilling in the serene sense of the word. Ambient music with loops as divine as a halo, Mindpop inner space probe is operated by Jesper Johansson and Kristian Pettersson and obviously inspired by the Orb.

CB

[Cascade, PO Box 1506, S-221 01 Lund, Sweden]

MO BAMA
MYTHS OF THE NEAS FUTURE (PART ONE)
[Extreme CDalbum]

Relaxing blend of synthetics, acoustics and field recordings (birds, forest, you know the score). Not a lot to really excite, but nothing to be negative about either (other than the fact there's nothing to be excited about...). They perform and create well... Collection title and some of the track titles lifted from Ballard...

DD

[Extreme, PO Box 147, Preston, 3072 Victoria, Australia]

MOBY
FEELING SO REAL / REMIXES
[Mute CDsingles]

It wasn't really until I saw the manic video for this track that I sat up and started to take notice. Ever since the original and Westbam mixes haven't left the CD player. Nothing short of rave anthems, frantic executions of simplistic sound. The 'Westbam Remix' has that unmistakable 'bam bam bam' like approach and is even faster. There are other mixes too, but nowhere near as good. Leaving this reviewer in total bewilderment and utter joy, Moby has also recorded 'New Dawn Fades', yep the Joy Division track, and given the performance of his life! It's a straight performance of the song and the fragility of his voice matches Curtis' perfectly. Honestly, this is THE best cover of a Joy Division song ever and if you hate rave or techno then buy the single just for this. Classic. And the man gains even more points of appeal in my book as he's publicly announced he hates vinyl and I couldn't agree with him more.

DD

[Mute Records, 429 Harrow Road, London W10 4RE, UK]

MOLD
SONIC YOUTH AT DISNEY WORLD
[Funky Mushroom CDsingle]

This is basically the dopes responsible for the Barbie Complex atrocity. The title track is actually quite amusing & worth hearing once. There's also a track called 'Bob Mould Hates Me', so I guess this is light comedy music. Steve Scavuzzo is a lot less funny than he thinks he is. He may think the same of me, but he'd be wrong.

SJ

[Funky Mushroom, PO Box 100270, Brooklyn, NY 11210-0270, USA]

MONOMORPH
ALTERNATIVE FLUID
[Disturbance CDalbum]

Cross between, at times, Tangerine Dream and The Aphex Twin. Lovely shifting tones and tinny sequenced rhythms. 'Lonx' has the upbeat breakbeat frenetics of Atom Heart. Best of all is 'Battletech' because I like the title and its development into a real hardbeat dance track. It's a shame that all I can come up with is comparisons, but if they will make such generic stuff....

MFR

[Disturbance, Via Giustino Fortunato 8/N, 70125 Bari, Italy]

THE MOODY BOYZ
RECYCLED FOR THE FUTURE
[Crammed Discs CDalbum]

An everlasting remix double album from the London based hybrid of techno, ragga, jungle, hip-hop and electro. (I think that covers it...oops, forgot the "a" word as well). Disc one is packed with the Boyz' own mixes, from the metal jungle of 'Destination Africa' with an inventive use of percussive sounds, to the wafting electro pleasantries of 'Shango'. Disc two features remixes from Insync, Digi Dub, The Arc and The Lords Of Afford. Covering all the styles of contemporary electronic music and culminating in a couple of lengthy ambient pieces, "Recycled..." is a real treat.

MFR

[FAX No: 010 322 648 83 69]

MORPHOGENESIS
SOLARISATION
[Streamline CDalbum]

Shockingly under-documented (one LP on Pogus and a cassette) improvised electronics septet active since '85, whose members include Organum/Jackman collaborator Michael Prime (whose CD on RRR is also essential listening). One of the benefits of such a (relatively) large ensemble is the ability to produce a wide variety of sounds which coupled with 'live' processing makes for an ambiance of constant mutability - there's never an element of repetition or predictability (although the actual 'conceptual' ground covered will be 'familiar' to many listeners). The depth and breadth of sound created is awesome, with single noises/instruments slowly emerging or suddenly bursting through a melee of drones, grinding, roaring, squeaks and rubbings - and an immaculate organic flow and fluency of sound production/projection ensures nothing dominates the proceedings for any length of time before slowly receding or metamorphosing. The first two pieces here are about the finest examples of 'War in Outer Space' I've gaped at for quite a while... An excellent release.

SJ

[Streamline, Horngasse 2, 52064 Aachen, Germany]

MORTHOUND
THE GODDESS WHO COULD MAKE THE UGLY WORLD BEAUTIFUL
[Cold Meat Industry CDalbum]

Whereas most of the CMI roster follow the death/ambient/industrial vein through electronics, Morthound take the Godflesh type gritty guitar grinding repetitions route accompanied by slow drumming and taped voices. "The Goddess..." is just as effective of course. These guitar-driven dirges could almost be included in the Descend column if there wasn't so much dark electronic manipulation involved.

MFR
[Cold Meat Industry, PO Box 1881, S-581 17 Linkoping, Sweden]

MUSLIMGAUZE
CITADEL
[Extreme CDalbum]

I'm literally lost for words whenever a new Muslimgauze album comes along, and lately there's been a shitload of them. The problem lies in the fact that most of them sound, so, so... Muslimgauze. Bryn Jones has really carved his own niche. Middle Eastern mantras, beautifully crafted journeys into percussion, and "Citadel" is of course another. The media has at last opened its eyes to Muslimgauze, and I just hope that with all this flurry of, in my opinion, too many releases it won't be a five-minute wonder. But then, I'm sure Bryn doesn't give a toss about the fuss anyway, he'll just carry on making his music for years to come.

DD
[Extreme, PO Box 147, Preston, 3072 Victoria, Australia]

MUSLIMGAUZE
HEBRON MASSACRE
[Soleilmoon CDalbum]

Written in response to the tragedy in Hebron on the 25th February 1994, Bryn Jones' requiem for the victims is a single track, twenty-five minute release of soaring tones, taped voices and tribal percussion. It's not really much more than that I'm afraid. There's a little break at about eleven minutes, then the second half of the proceedings commence, and it's basically a repeat of the first half. Jones is going to have to introduce new elements into his sound as Muslimgauze releases are becoming a little too samey.

MFR
[Soleilmoon, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

V/A
MUST BE MENTAL
[Paragoric CDalbum]

A mixed bag of a compilation this; the good, the bad and the downright fucking awful. In the initial category we must include Hunting Lodge (the previously aired 'Rip You To Shreds'), In Slaughter Natives' 'Lead Inferno', Phallus Dei's 'She Suffers' and 'The Arising' and Blow's 'Seppukku' and the amazing 'Blow-out Job'. Now, in the bad section, we can place Meat Machine and Some More Crime (aka Drome). But for pure shite we reserve the privilege for A Split Second, Red Harvest, and the criminally abysmal Albino Slug. Well, what's that? Four from nine - better than England's batting average but little more.

LN
[Paragoric, BM Paragoric, London WC1N 3XX, UK]

NAMANAX
MULTI-PHASE ELECTRONICS
[Release Entertainment CDalbum]

Given the caveat on the back of the jacket ("Please exercise extreme caution when utilising this Compact Disc on consumer grade high fidelity playback equipment...no responsibility for power supply component, recording, processing, loudspeaker or other, transducer malfunction/failure and/or destruction of referenced audio playback system.") I experienced a minor dilemma. Either this had to be bullshit (I am not, uh, unfamiliar with 'certain' recordings featuring similar claims...); or, maybe it actually was the last word in extreme power electronics & would fuck my stereo completely. After a call to Porky's to check out its tech credentials (there's also a lengthy blurb about the mastering process used hereon) I figured I'd risk it. The tape has been mastered at ridiculously high overlevel indication, true enough, but all that's produced is colossal, total distortion, effectively removing any high end & turning the proceedings (a 34 minute 'song') into a surging morass of, well, total distortion. It's ultimately one long repetitive and formulaic (but very loud) electronic fart, the sort of thing which, in the hands of experts, would be edited down to about five minutes and used as an 'instrumental' filler...Nice packaging & a good scam, but it's no big deal for those inured to the delights of excessive blart - I would certainly play it to annoy visitors, but seeing as I don't have any (unless I'm besieged by hoards of TEQ readers demanding to hear it don't even think about it!) it'll just have to remain on the shelf as a further testament to man's hubris...

SJ
[Release, PO Box 251, Millersville, PA 17551, USA]

V/A
NATURAL BORN KILLERS O.S.T.
[Nothing/EastWest CDalbum]

Mickey and Mallory Knox; a love story with an open ending - will the great British public be deemed responsible enough by the Ferman/Alton axis to view such dangerous transgressions of decency as "Natural Born Killers"? At the time of writing even a film certificate was in question, let along video certification. At least the ever cunning bootlegging industry will prosper... "Natural Born Killers - Music From and Inspired By Natural Born Killers" is one hot-shit soundtrack. Compiled and produced by the name of the hour, Trent Reznor, it's a thoroughly eclectic but suitably unhinged musical accompaniment to Oliver Stone's warped nightmare. NIN take their place amongst the assorted characters, perhaps inevitably and predictably, but new track 'Burn' (soon to be issued as the next NIN single) grapples with 'Wish' and 'Happiness..' as one of their finer moments. 'Something I Can Never Have' appears in an edited form with marvellously relevant dialogue from the Knox's tagged-on to great effect. Beside Reznor we have the likes of Diamanda Galas, Jane's Addition, Barry Adamson, Lard ('Forkboy'), L7, Dr. Dre, Snoop Doggy Dogg's 'The Dogg Pound', Leonard Cohen, Patti Smith, Bob fuckin' Dylan, Cowboy Junkies, Duane Eddy, Peter bloody Gabriel and Patsy Cline for starters. Thoroughly diverse, thoroughly fitting and damned enjoyable.

LN
[East West Records, Electric Lighting Station, 46 Kensington Court, London W8 5DP, UK]

NEGRO
(UNTITLED)
[Fusetron/Nunile 7"single]

Interesting dual guitar thing where the guitars actually don't sound particularly like any guitars you can immediately put a finger on. Buzzing, brutalized grinding and rending that achieves a six-string minimalist equivalent to post-Japanese noise wrench. One side sounds like a van full of broken bottles driving over a shipment of cute little crate-reared calves on its way to a Bucharest gourmet puke-eating festival. The other's slightly more 'traditional' feep & whine that's almost as much fun as watching the entire Funky Mushroom catalogue being pounded into powder by an industrial clump-presser. Edition of 187 with branded label in clear plastic cover...

SJ
[Fusetron/Nunile, PO Box 50269 Loring Station, MPLS, MN 55405, USA]

V/A
NETWORK: VOLUME ONE
[Discus CDalbum]

Largely successful reworking of the Morgan-Fisher instigate

"Miniatures" concept of some years back, whereby contributors submit pieces of between 60-90 seconds (the Residents essayed a similar strategy with "The Commercial Album"). There are fifty-five tracks here: most of them are at least interesting, some of them are excellent (my favourites mostly feature form disruption or electronics, which seem to lend themselves to expressing a specific idea with brevity and - god help us - occasional wit), though some still manage to outlive their welcome by at least thirty seconds; STEPHEN HAYWOOD's 'Bubblegum', for example, would have been perfect at forty seconds, at twice that length it simply repeats itself. Compiler Martin Archer could have applied a sharper editor's razor and taken a much more creative hand in the physical shaping of the proceedings. Say, when a dismal piece of pap like JEBROVIA's 'If I' pops out like nasty little pimple, Archer segues it into a smooth JLIAT drone instead of wrenching it into the wreckage of the PERM FERRETS. My biggest gripe is that including excerpts from longer works (sometimes available elsewhere in their entirety) simply defeats the whole concept. By exercising greater control in the selection, editing and sequencing departments, Archer could produce a more startling, original work - as he's currently seeking contributions for volume 2 there's a chance he may still do so.

SJ

[Discus, PO Box 658, Sheffield S10 3YR, UK]

NEUROACTIVE
MORPHOLOGY
[Cyberware CDalbum]

14 pieces of sequencer driven sound, no less than 11 of which are connected to their mostly one-word titles by 120+ bpm filaments of pure synthesis. Neuroactive don't exactly stimulate the mind or stretch the IQ. but they sure as hell help to impress the brain with the body. Clean to the core with 'that' benchmark electronic sound there are few surprises here and clocking in at over an hour it's the sort of disc to play in 20 minute bursts. 'Wrecked' is my fave track, probably because the rhythm reminds me of Die Form, but the whole album glides with almost telekinetic understanding towards its destination deep in some dark recess of the psyche.

CB

[Cyberware Productions, PO Box 623, Fin-33101 Tampere, Finland]

NICO
HEROINE
[Anagram CDalbum]

Nico, the ex-German model (Christa Paffgen), was best remembered for her work with The Velvet Underground in the mid sixties. Inevitably two pieces of which turn up here, 'Femme Fatale' and 'All Tomorrow's Parties' alongside the more contemporary songs 'Procession' 'My Heart is Empty' and vintage 70's favourites 'Valley of The Kings' and 'We've Got the Gold' In all there are 13 songs on this release with token or no accompaniment and a fair amount of irritating background hum for good measure. Recorded in Manchester's Library Theatre during 1981, a city to which she had recently relocated because heroin was cheap and easily available, before dying of a brain haemorrhage when holidaying in Ibiza in 1988. It shows her live renderings were still powerful, but at the same time deeply overwhelming. Her abiding fascination with the colour of doom comes over strong track after track as she sings with an air of morbid resignation. There is no disputing the dark individuality that Nico was capable of expressing but this is not the place to look for it. Because the media built her up out of all proportions I could feel obliged to agree with the hype, recommending this disc simply because it is by her. You know, a kind of art for arts sake, attitude. However, I cannot subscribe to that theory and I must judge this on its merits as it stands alone. "Heroine" is just a sad example of a burnt out star trying to earn some money for heroin and while this may be a new found nirvana for ardent fans, to me personally it borders on a circle of hell.

CB

[Anagram Records, Bishop's Park House, 25-29 Fulham High Street, London SW6 3JH, UK]

THE NORTHERN TERRITORIES
MIDNIGHT AMBULANCE
[Machinery CDalbum]

The cover sticker says this is, and I quote, "Silent-Pop-Electro in the tradition of Tears For Fears, Kraftwerk, Brain Eno (sic), Talk Talk". Well you can imagine how much I was shitting myself in anticipation of popping this one in the old Akai. True to form, it's a turd blower. Oh so fucking angst ridden pop crud. Abysmal.

LN

[Machinery, Kurfurstentstr. 23, 10785 Berlin, Germany]

NUMB
FIXATE
[KK Records CDalbum]

Five remixes from their "Death On The Instalment Plan" album and three live renditions from Rotterdam, Copenhagen and Rome. Numb get rockier, but the remixes add so many new elements to the tracks that, in retrospect, "Fixate" was a definite sign of things to come on their new album "Wasted Sky" 'Right... gets two pulsing, thrashy mixes. 'La Neante' is a frightening void. 'Ratblast' gets nastier on stage from Rotterdam. 'Frantic' must have shit up those Romans and 'Painless' in Copenhagen - crunch! The 'Metastasizing Dub' of 'Curse' is a wonder, the vocals treated as never before. 'Headcrash (Skullcrusher)' is total full-on noise beat. Brilliant.

MFR

[KK Records, Krijgsbaan 240, 2070 Zwinjndrecht, Belgium]

V/A
OF THESE REMINDERS
[Projekt 2CDalbum]

Sumptuous tribute to a group showered with accolades in the past. "Of These Reminders" showcases fifteen groups interpreting the songs of Sam Rosenthal's Black Tape for a Blue Girl. 22 tracks on two CD's, packaged in a heavy box with postcards featuring the photography of Susan Jennings of Thanatos, who are present in aural form. It's difficult to pick stand-out tracks from this set because the quality is consistently high throughout. Lycia's crushing version of 'Across a Thousand Blades' is exceptional, and the twelve minute title track, here performed wordlessly by Conrad Dickey's Stay Frightened, is quite incredible, a shimmering and enveloping electronic sadness. Attrition tackle 'Memory, Uncaring Friend': as only Attrition can, with shifting sequences and manic-driven beats, and Loveliescurshing smother 'These Fleeting Moments' in a blanket of electronic and string-derived distortion. Self-indulgence this may be, but the end result is surely what matters and "Of These Reminders" is nothing short of magical.

VL

[Projekt, Box 1591, Garden Grove, CA 92642-1591, USA]

OFFICINE SCHWARTZ
STOCCAGGIO ARMONIA E MECCANICA 1983/1994
[Kom-Fut Manifesto CDalbum]

Anarchic folk-punk Italian troupe with a terrifying collection of diversities spanning over a decade. The first track sounding like some demented bunch of musicians marching through your local village. But of course, this lot (there's 20 people listed, playing just about everything you could possibly imagine) like to bewilder and each track is something different altogether. Sedate electronics, metal percussion and experimental noise, accordian meanderings, other-worldy dubbed-up funk, gothic classicism, Morricone-like strumming, and plain-old vocal chanting. An entertaining little disc, and if you don't take it too seriously doesn't get ridiculously overblown. Scatty.

DD
[Kom-Fut Manifesto, PO Box 291, Reggio Emilia, Italy]

OOMPH
3 + 1
[Dynamica CDsingle]

Oomph translates as bollocks, and here's fours more inept, bag of shite tracks. Words fail me... absolute turds.

LN
[Dynamica, Kurfurstebstrasse 23, W-10785 Berlin, Germany]

OPIK
OPIK
[Concrete Recordings CDalbum]

This may have a much more groovier title than expressed on this promo by the time it reaches the public in March. Anyway, this is the band who sparked interest from the latest "Feed Your Head" compilation and within a few days of me getting in touch (I don't often bother these days, so it shows just how good the track on "Feed" was) they responded by sending this through. Having not really had time to digest it fully, what can I say, except that it fulfills the promise I heard. Georgously rounded tracks bustle with energy, and through their interest in music other than techno, there's a depth of interchangeable sounds and effects. According to the press blurb they had a huge hit in the clubs last year with 'Feel Yourself' which will be included on this album. I of course, know bugger all about the club scene, so that fact had passed me by, but on the strength of these 8 tracks, it's good to realise that the nerds on the club scene aren't as nerdish as I thought. Good, clean, but with that necessary edge to carry it further from the floor. Investigate.

DD
[Concrete Recordings, PO Box 4443, London SW6 3XF, UK]

ORANGE SECTOR
KIDS IN AMERICA
[Zoth Ommog CDsingle]

Yep, 'Kids In America'. Kim Wilde, all that jazz... Umm. Plus an "intriguing" interpretation of Kiss' 'I Was Made For Loving You'... Umm. As for the rest, well, The Cure meets DAF, and that means all the German indie popsters will love it. Likewise probably massive in Sweden - not a recommendation.

LN
[Norsk-Data-Str 3, 61352 Bad Homburg, Germany]

ORGANUM
SUBMISSION
[Complacency CDalbum]

Very worthwhile reissue of David Jackman's '86 LP, originally released by United Dairies. "Submission" has a sharp, piercing edge; due, one suspects, to Steve Stapleton's production. (Interesting to contrast it with Silent's "Crux" from the following year, which utilises the same performers - Jackman, Stapleton, Dinah Jane Rowe & Andrew Chalk - but features a much deeper, resonant sound.) The highlight here is 'Renunciate', a lengthy discourse on metallic scraping and creaking, punctuated by odd grunts and clatterings. Despite the obscurity of his recordings, Jackman's influence can be detected in the work of many modern experimentalists, not least of the Japanese school. Complacency's CD features new cover art - according to Ultima Thule because Jackman's medical textbook collages are considered 'obscene' when displayed in American record shops! (Incidentally, should you give a damn, Jim O'Rourke's assertion in the press release that Nurse With Wound was part of the second wave of British 'industrial' music that included the Hafler Trio and Zoviet France is completely inaccurate...)

SJ
[Complacency, PO Box 1452, Palatine, IL 60078, USA]

V/A
OUT THERE - A THREAD THROUGH TIME
[PI Recordings 2CDalbum]

Cor Blimey Guvnor, Pure's Twitch and Brainstorm have come up with the goods on this one. A double CD ranging in tone and texture from Zoviet France to Abraxas, and most stops between. This is a superlative compilation. Okay, so who's involved? Well... Zoviet France, Horizon 222, Coil, Free Space Comm., ø, Chris and Cosey, Black Dog, Psychick Warriors ov Gaia, Greater Than One, The Lords of Afford, Secret Agent, Karen X, Kookie, Re: Search, Unit Moebius, Abraxas, and ol' T & B themselves - what a line-up. Pushing the very boundaries of musical definitions, the merging of Industrial soundscapes, lush ambience, and experimental acid flow deliriously together. All that's left to say is where's Volume II?

LN
[PI Recordings, 26 Woodlands Drive, Glasgow G4 9DW, UK]

PBK
SHADOWS OF PROHPECY/IN HIS THROES
[ND CDalbum]

PBK's second release on the excellent N D label is another double-suite of pieces documenting what the (frankly hilarious) sleevenotes call his "macrophage" technique of composition. Like the BBC Radiophonic Workshop struggling in vain in the aftermath of nuclear war, the 70 minutes of material here crackle and throb a little too menacingly for anyone's good. N D's catalogue calls this a work of analog electronics but its unlike any analog synths I've every heard before. Static bursts spiral and repeat convulsively in a way that is oddly minimalistic for this genre - PBK doesn't layer sound upon sound until all that's left is electronic stew. This doesn't resemble C.C.C.C.'s psychedelic noise-drone or Merzbow's assault-on-the-senses distort-cut-ups by any stretch of the imagination. PBK's is a far more considered approach to noise, to the very idea of noise itself, and "Shadows.../In His Throes" works all the better for it.

VL
[N D, POBox 4144, Austin, Texas 78765, USA]

PEOPLE LIKE US
LOWEST COMMON DOMINATOR
[Staalplaat CDalbum]

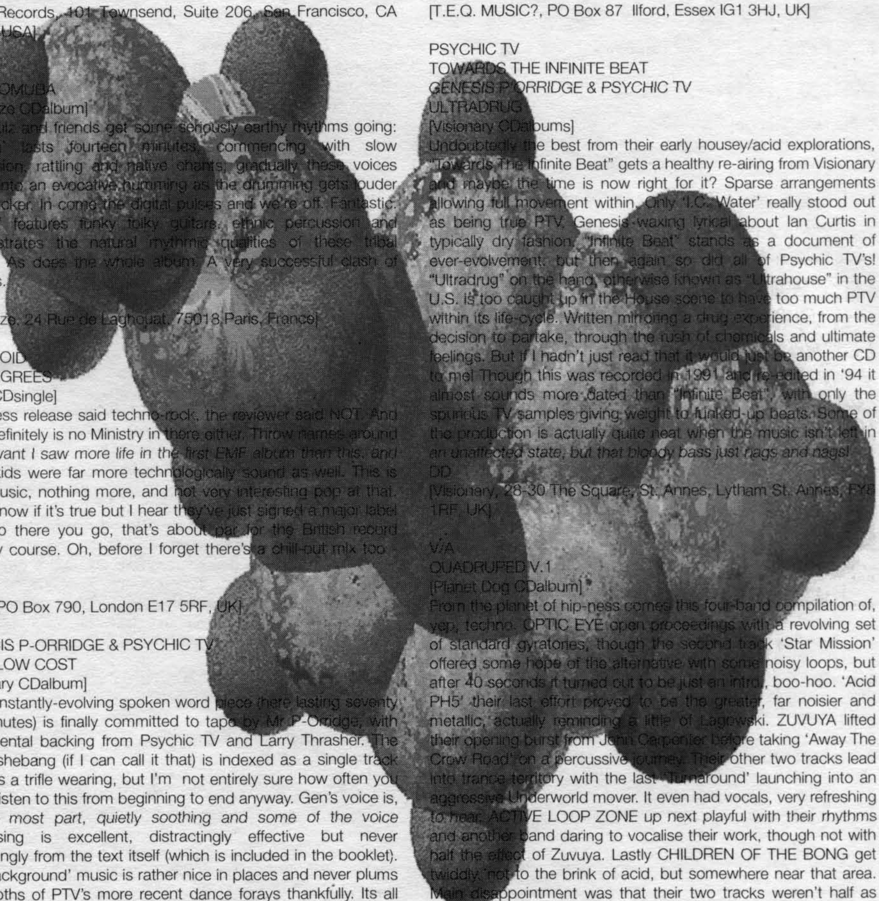
You what?! Anti-music? We had an article from Vicki in MFTEQ9 but that won't prepare you for this monstrous mish-mash and piss-take of absolutely everything. There's even a sample from Smith and Jones amongst others. Industrialites will appreciate several of the noise tracks, and ambient fans others. Keep your sense of humour throughout though. At least that's what I think's needed. Vicki?

MFR
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

PERPETUAL OUTER DIMENSIONS
THE JOURNEY TO PLANET POD
[Fifth Column CDalbum]]

Why? The journey to planet SHITE. Pointless cliched half pace techno sounding like Cyberaktif vomiting into a vocoder.

MFR
[Fifth Column Records, PO Box 787, Washington DC 20044, USA]



PHAUSS
GOD T PHAUSS
[Silent CDalbum]

Silent is releasing some of the more esoteric "ambient" projects nowadays   with the likes of Illusion Of Safety and Phauss becoming a part of this ever-expanding scene. "God T Phauss" is a single fifty minute piece that sounds like a microphone being placed upon an electricity pylon. BZZZZZZZZZZZ. Great electronic swipes regularly disturb the pitch and a disembodied voice murmurs in the background. I played this very loud and the whole house nearly shook itself to pieces. Abundant grey ambience and great for starting minor earthquakes.

MFR

[Silent Records, 101 Townsend, Suite 206, San Francisco, CA 94107, USA]

POL
TRANSOMUBA
[Odd Size CDalbum]

C. Schulz and friends get some seriously earthy rhythms going: 'Amupa' lasts fourteen minutes, commencing with slow percussion, rattling and native chants; gradually these voices merge into an evocative humming as the drumming gets louder and quicker. In come the digital pulses and we're off. Fantastic. 'Dimda' features funky folky guitars, ethnic percussion and demonstrates the natural rhythmic qualities of these tribal chants. As does the whole album. A very successful clash of cultures.

MFR

[Odd Size, 24 Rue de Laghouat, 75018 Paris, France]

POLAROID
100 DEGREES
[ORG CDsingle]

The press release said techno-rock, the reviewer said NOT. And there definitely is no Ministry in there either. Throw names around *if you want I saw more life in the first EMF album than this, and* those kids were far more technologically sound as well. This is POP music, nothing more, and not very interesting pop at that. Don't know if it's true but I hear they've just signed a major label deal, so there you go, that's about par for the British record industry course. Oh, before I forget there's a chill-out mix too WOW!

DD

[ORG, PO Box 790, London E17 5RF, UK]

GENESIS P-ORRIDGE & PSYCHIC TV
A HOLLOW COST
[Visionary CDalbum]

This constantly-evolving spoken word piece (here lasting seventy five minutes) is finally committed to tape by Mr P-Orridge, with instrumental backing from Psychic TV and Larry Thrasher. The whole shebang (if I can call it that) is indexed as a single track which is a trifle wearing, but I'm  not entirely sure how often you would listen to this from beginning to end anyway. Gen's voice is, *for the most part, quietly soothing and some of the voice* processing is excellent, distractingly effective but never detractingly from the text itself (which is included in the booklet). The 'background' music is rather nice in places and never plums the depths of PTV's more recent dance forays thankfully. Its all very well-done and I surprised myself by enjoying this much more than I would have anticipated. All that's left now is to wait for the all-singing, all-dancing interactive version on CD-Rom (and that ISN'T a joke, pop-pickers!).

VL

[Visionary, Bishops Park House, 25-29 Fulham High Street, London SW6 3JH, UK]

PORTION CONTROL
THE MAN WHO DID BACKWARD SOMERSAULTS
[T.E.Q. MUSIC? CDalbum]

Though remnants of an earlier Industrial age, Portion Control sound as fresh and yes, damn it, innovative today as they did in those 'Wild Planet' days. Influential? It's obvious. Catch 'The Great Divide'   there's Front 242. 'Go-Talk'   there's Skinny Puppy; Bill Leeb admits as much in his hypertextural sleeve notes. Oh yeah, the net was far and wide. "Backward Somersaults" is a compilation for all who are old enough to remember, or those too young to know. A backwards-forwards mixture if you'll pardon the pun. The best and the brightest of an era of vinyl excess, from noisy chaosism to refined technopop. This, Chris & Cosey, Attrition and Legendary Pink Dots will fill in the blanks between T.G. and Ministry for all the youngsters. You old bastards just sit back and 'Raise The Pulse'  Eighteen tracks, a full seventy-six minutes of vintage P.C. Pancakes anyone?

LN

[T.E.Q. MUSIC?, PO Box 87  Ilford, Essex IG1 3HJ, UK]

PSYCHIC TV
TOWARDS THE INFINITE BEAT
*GENESIS P'ORRIDGE & PSYCHIC TV*
ULTRADRUG
[Visionary CDalbums]

Undoubtedly the best from their early housey/acid explorations, "Towards The Infinite Beat" gets a healthy re-airing from Visionary and maybe the time is now right for it? Sparse arrangements allowing full movement within. Only 'I.C. Water' really stood out as being true PTV, Genesis waxing lyrical about Ian Curtis in typically dry fashion. "Infinite Beat" stands as a document of ever-evolvement: but then again so did all of Psychic TV's! "Ultradrug" on the hand, otherwise known as "Ultrahouse" in the U.S. is too caught up in the House scene to have too much PTV within its life-cycle. Written mirroring a drug experience, from the decision to partake, through the rush of chemicals and ultimate feelings. But if I hadn't just read that it would just be another CD to me! Though this was recorded in 1991 and re-edited in '94 it almost sounds more dated than "Infinite Beat", with only the spurious TV samples giving weight to funked-up beats. Some of the production is actually quite neat when the music isn't left in *an unaffected state, but that bloody bass just nags and nags!*

DD

[Visionary, 28-30 The Square, St. Annes, Lytham St. Annes, FY8 1RF, UK]

V/A
QUADRUPED V.1
[Planet Dog CDalbum]

From the planet of hip-ness comes this four-band compilation of, yep, techno. OPTIC EYE open proceedings with a revolving set of standard gyratories, though the second track 'Star Mission' offered some hope of the alternative with some noisy loops, but after 40 seconds it turned out to be just an intro, boo-hoo. 'Acid PH5' their last effort proved to be the greater, far noisier and metallic, actually reminding a little of Lagowski. ZUVUYA lifted their opening burst from John Carpenter before taking 'Away The Crow Road' on a percussive journey. Their other two tracks lead into trance territory with the last 'Turnaround' launching into an aggressive Underworld mover. It even had vocals, very refreshing to hear. ACTIVE LOOP ZONE up next playful with their rhythms and another band daring to vocalise their work, though not with half the effect of Zuvuya. Lastly CHILDREN OF THE BONG get twiddly, not to the brink of acid, but somewhere near that area. Main disappointment was that their two tracks weren't half as nasty as they could have been, opting for an overall trance sound. The artwork says "Pushing the boundaries"  I don't really think they have with these sets, but worth checking nonetheless, probably Zuvuya and Children Of The Bong just edging it closer. But if I see another band list what instruments they use I think I'll put their CD in a blender, record the sound and release it listing what instruments I used; Blender, CD. There. Who gives a flying f..k what they used, except for all those sad, brainless morons out there (three quarters of the current dance boom) who then look through copies of 'Loot' and buy the same stuff. Let's not encourage them please.

DD

[Planet Dog, 271 Royal College Street, London NW1 9LU, UK]

RAISON D'ETRE
ENTHRALLED BY THE WIND OF LONELINESS
[Cold Meat Industry CDalbum]

Outrageously superb, sinister, grand, dark atmospherics and chants. Any film would be enhanced by these soundtracks. Raison D'Etre are rapidly gaining on In The Nursery in the contemporary classical stakes. 'Spirit of Withhold' and 'In Loneliness' are the accompaniment to and vampire film, (so this is one for the Goths as well!). Beautifully packaged with a poster, this is the kind of CD I'd travel long distances to obtain.

MFR

[Cold Meat Industry, PO Box 1881, S-581-17 Linkoping, Sweden]

RAKE
SQULECH / PHRASE TEXT SLUR
[4th Dimension 7"single]

Hmm, shouldn't that be 'Squelch'? Good job I did the cover for the Ascension 7" or it might have ended up 'One Titel'...I was actually told (by someone who shall remain nameless) that this was 'unlistenable'...No such luck - in fact, considering how lame their first two singles were (sort of skewed post-something or other I never had any knowledge of anyway) I'm most impressed by this. Droning, lurching synth-led blunder on side one, no-wave grinding, feedbacking guitar with more squiggly synth (and even some squawking sax) on the other. Damn, now I'm going to have to look for their LP...

SJ

[4th Dimension, PO Box 63, Herne Bay, Kent CT6 6YU, UK]

LEE RANALDO
EAST JESUS
*[Blast First/The Wire CDalbum]*

Absolutely necessary compilation of Ranaldo's solo work, ranging from relatively 'pure' guitar molestation to heavily treated/manipulated experimental material. Ranaldo's much more than just 'a guitarist in Sonic Youth' and this is no dustbin of failed 'riffs' for songs that never made it - he's always been active in sound sculptures, drones and loops witness his previous "From Here To Infinity" some of which is collected here, often drastically re-modelled. Listening to this body of work makes it immediately obvious just how important Ranaldo's been in shaping Sonic Youth's more experimental tendencies. If only he'd put 'Some Distortion' on "Confusion Is Sex" instead of 'Lee is Free' life might have been quite a bit different... 500 copies, available by mail order only...

SJ

[Blast First, Unit 18, Wren Street, London WC1X 0HF, UK]

RAPOON
VERNAL CROSSING
*[Staalplaat CDalbum]*

Another wonderful ethno-percussive journey by Robin Storey's Rapoon project. The Wire considered this a frightening release: "a menacing and fascinating piece of work" That's a pretty accurate summation. "Vernal Crossing" is a collection of nine foreboding mantras, all similar in content - dry, complex drumming and wafting, but more often, darkening atmospheres which take the listener into that unsettled period between seasons. An uneasy, but not uncomfortable listen.

MFR

[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

RATS OF UNUSUAL SIZE
YES I CAN
[Funky Mushroom CDalbum]

Another retarded comedy post-punk/rock act from a pretty tasteless label. Twenty tracks ploink by in a mere forty minutes. I must confess to finding it entirely intolerable.

SJ

[Funky Mushroom, PO Box 100270, Brooklyn, NY 11210-0270, USA]

Revelations: the video sampler

REGENERATOR
EVERYONE FOLLOW
[Hyperium CDsingle]

A remix single from regenerator's debut, masterminded by Daniel B. of Front 242. Intriguing 'Art & Strategy' style mixes they are too, putting the original album mix very much to shame. The 'Orgazmix' is the best example, replacing the male Front-like vocals with the female backing vocalist and succeeding. It's just a pity Regenerator themselves are such crap.

LN

[Hyperium, P.O. Box 910127, 90259 Nurnberg, Germany]

V/A
RELEASE YOUR MIND
[Release CDalbum]

Bizarre. Anyone putting RED LORRY YELLOW LORRY and MERZBOW on the same compilation has got to be sick in my book. And all the best to the people at Release is what I say! But, my machine obviously feels differently and decides that it's not gonna spin this shiny (Satan's) little black disc. I then notice a warning notice in small print at the bottom of their press release and waffle about being manufactured using continuous overlevel indication(?!). This surely hasn't fucked my computer? I haven't even had a sound out of the round bugger! Nope, the new Wolfgang Press, which 4AD kindly didn't send, seems to be revolving OK, so.., PHEW! Basically, what I'm saying is that I haven't heard this Release CD, but it looks interesting! After you ignore the opening goths LOVE LIKE BLOOD that is. There's CANDIRU, I remember they can pound in all the right places as an industrial act of old. NAMANAX grind with electro-static. If only I could hear MALFORMED EARTHBORN as it's a 'diseased' collaboration between members of Napalm Death, Brutal Truth *and Exit 13. More from FETISH 69, PICA and TEARBOX.* "Release Your Mind" seems on paper like a great fucked-up malaise of noise and mayhem, but all I got from my player was the sound of the disk-drive. Boo-hoo! Stop Press: Just received another copy which works, and yes, it is a 'great fucked-up malaise of noise and mayhem'!

DD

[Release, PO Box 251, Millersville, PA 17551, USA]

V/A
REVELATIONS: THE VIDEO SAMPLER
[Visionary VIDEO]

Superb piece of art from THE force in the current video world. Witness excerpts from their vast catalogue of works, encompassing musical: FOETUS, NICO, YOUNG MARBLE GIANTS, A.S.F., filmwork from WARHOL and ANGER, not forgetting documentaries on 'Cyberpunk' and Gysin/Burroughs. All at a ridiculously low entry price. And these 50 minutes is just a tip of the proverbial ice-berg.

DD

[Visionary, PO Box 30, Lytham St. Annes, FY8 1RL, UK]

JORGE REYES
THE FLAYED GOD
[Staalplaat CDalbum]

The latest installment of Mexican multi-instrumentalist Reyes explorations of his country's pre-Hispanic culture, and possibly his most minimalist outing to date. The emphasis is almost entirely on sparse percussion and ethnic wind instruments, with sundry chanting, chattering and grunting there's no evidence of the Fairlight or electronic sounds heard previously. Once again Reyes has effortlessly conjured up an entirely successful evocation of ancient rites and despite its relatively 'upbeat' nature there's a sense of unease and foreboding about the music, as if the bloody rituals it's describing are barely contained beneath its surface. The technology used in the physical process of recording never even begins to intrude into Reyes' musical sorceries, and though it is indeed celebratory music, consider that what it's celebrating is human sacrifice...If you've ever had an interest in his work this certainly won't disappoint you, though I'd suggest COMALA as the ideal starting point for the

uninitiated.
SJ
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

HANS JOACHIM ROEDELIUS
DER OHREN SPIEGEL
[Multimood CDalbum]
Not sure if this is a reissue - the recordings date from '89-'90 and were mastered in '90. It does have something of the feel of a sampler, what with its excessive stylistic eclecticism: 'Reflektorium' alone runs through at least fifteen changes of mood and instrumentation (including classic Krautrock electronics, Popol Vuh-type meditatives, Radio 2 muzak, flute-led pabulum and ambient soundscapes that could slot into one of Laswell's DIVINATION projects...). And that's just the first track! The rest of the disc is more successful, mixing Roedelius' keyboards/electronics with contributions from guest instrumentalists over half a dozen shorter pieces. There's an Oriental atmosphere to some of it (at times vaguely suggestive of Japan, dare I say it...), and elsewhere it achieves the effect Pete Namlook desperately seeks but by and large seems incapable of producing. (In fact, class, you can make that your next term project - study, oh, 25 albums of '70s German electronics and try to explain why so much of today's 'ambient' output seems distressingly tepid in comparison...) Anyway, while "Der Ohren Spiegel" is pleasant enough listening, it's difficult to work up much of a sweat about it - Multimood's "Theater Works" (reviewed last issue) is ultimately more rewarding.
SJ
[Multimood, Kungsportsavenyn 27, 411 36 Goteborg, Sweden]

RUINS
HATOBA
[Charnel Music CDalbum]
26 tracks of audio carnage coming in at a thousand miles per hour courtesy of Charnel Music's latest offering from Ruins. A frenetic hybrid of shambling apocalyptic funk to full on jap core down in the mire with quirky blue grass cum Zornesque chaos. Containing a collection of live (listen in awe) and studio recording from the last three years, "Hatoba" reflects the mutant assimilation of Western sounds to great effect. Rest assured for the uninittiated among you, there really is very little to compare these guys too. If you stumble upon a copy check it out, no collection of weird shit can do without this essential item, puts acts like The Boredoms and the atrocious Shonen Knife to shame.
RM
[Charnel Music, PO Box 170277, San Francisco, CA 94117, USA]

S CORE
SEDIMENT (BRAHMA)
[Staalplaat CDalbum]
The first in the 'God Factory' series, S Core combine the aural abrasiveness of Merzbow or Arcane Device with textural compositions of the likes of Phallus Dei or I.O.S. The result is a splendid, unsettling ride into the bowels of sound, grating yet melodic, despondent yet captivating. Percussive waves of intricacy, a perfect nightmare. Isolationism... ambient noise... decompositional... Whatever. Brilliant.
LN
[Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands]

IRMIN SCHMIDT
ANTHOLOGY - SOUNDTRACKS 1978-1993
[Spoon/The Grey Area of Mute 3CDalbum]
From the same anthology series as the Can double comes this Schmidt set of soundtrack work. Having not previously heard much of this before I can't say how impressed I am. Schmidt's music is quite stunning and many of these pieces are beautifully drifting open-ended, classical in structure, but holding mesmeric qualities. Such is my enthusiasm here I would have loved to learn more about the man, but the sleevenotes are in bloody German. Maybe The Grey Area would like to invest in printing a new English booklet? No, thought not. Three CD's, three-and-a-half hours of real poetry. Picture-book music. Outstanding.
DD
[Spoon, Les Rossignols, F-84220 Roussillon, France / The Grey Area of Mute, 429 Harrow Road, London W10 4RE, UK]

PAUL SCHUTZE
ALERT
[Virgin Records 2CDalbum]
Such was the success of their "Brief History Of Ambient" series, Virgin have decided to release a collection of one off ambient releases. The ubiquitous Schutze gives us a two CDs of different types of ambient. Disc one contains ten short pieces of rhythmic tinklings and peculiar emotions. For me, ambient is closely associated with lengthy compositions slowly gathering an aura around the listener, not short, sharp ambi-pop. Disc two is four long pieces of true ambient, minimal and shimmering and just a little bit ominous.
MFR
[Virgin Records, Kensal House, 553/579 Harrow Road, London W10 4RH, UK]

PAUL SCHUTZE
ISABELLE EBERHARDT - THE OBLIVION SEEKER
[SDV CDalbum]
The prolific Schutze produces a gorgeously roaming contemporary classical soundtrack to the Australian film starring Peter O'Toole and Mathilde May. Written in 1990 Schutze has generated three musical "zones": "Romantic European melodic pieces reflecting the world Isabelle leaves but which she cannot forget; stylized pieces with a strong Arab flavour linking her to her beloved desert, and pieces which combine the two styles mirroring feelings of indecision and dilemma" Schutze has successfully captured the constant yet fluctuating emotions experienced by the female explorer as she moves from the familiar to the uncharted.
MFR
[SDV-Tontrager, Neusserstr. 119, 40219 Dusseldorf, Germany]

GEOFF SERLE
SEVERE TEST
[Systems Collusion CDalbum]
A compilation of tracks recorded under various guises and including members of David Cross Band, Radius, Sonicphonics, the connecting point being Geoff Serle. Styles and genres criss-cross eclectically, made more confusing due to the majority being remixed by Serle himself. Elements of Avant Jazz, Hip Hop, Techno, Prog. and Experimentation of all sorts conspire herein. As a portrait of a man's music, "Severe Test" is a document of epic proportions, a testament to open-minded sound without barriers.
LN
[Systems Collusion, PO Box 572 High Wycombe Bucks HP12 4EH, UK]

S.E.T.I.
KNOWLEDGE
[Ash International 12"album]
Andrew Lagowski is no stranger to the pages of MFTEQ and his constant electronic activity is the very reason why. One of only a handful of artists within the electronic music medium who can turn his hands to just about any form of material. Through techno releases as Lagowski, ambient soundtracks as Legion and navigatorial explorations as S.E.T.I. - combining elements of both dancefloor sounds and ambience - he's continued to prove his considerable talent within all fields. "Knowledge" is his third S.E.T.I. outing (definitely not to be confused with the U.S. artist/band of the same name - taken from the 'Search for Extra-Terrestrial Intelligence organisation (apt in Andrew's case), which is a glorious concoction of sounds, frequencies, radio

broadcasts and actual NASA recordings, severealy mixed with Andrew's suitably surreal production values. Ambience with a greater degree of detail and depth, echoing tones created within the realm of space itself. Like Legion, this new S.E.T.I. is unrivalled, a data gathering which is still more concerned with the creation of experimental music rather than merely conveying intelligence gathered information. A one-sided vinyl journey, from the master engineer of 90's (and beyond) music.

DD

[Ash International, 13 Osward Road, London SW17 7SS, UK]

V/A
SHADES OF THE GODDESS
[KK Records VIDEO]

Video samplers are generally an excellent idea, especially for those of us doomed to life in the good old UK. Where the chance of viewing Industrial/EBM videos is non-existent (save "120 Minutes"). PIAS' "EBM" number of a few years ago was a great example of a well selected and produced sampler, as was Nettwerk's effort. Unfortunately the same can't be said for KK's "Shades Of The Goddess". Poor production values, restrictive budgets and some badly chosen acts leave the viewer disappointed and with a sinking feeling that they've just handed over fifteen odd quid for this. Well, let's give you the good news first, NUMB, INSEKT, PSYCHICK WARRIORS OV GAIA and MINISTER OF NOISE all appear, with varying degrees of visual success. Numb's self-titled track is a corker, Don Gordon and leather clad ladies and gents in a frenzy. Insekt's 'In the Eye' seems to be severely hampered by a lack of dosh, and is vaguely like one of Nitzer Ebb's earlier celluloid efforts. The song's brilliant though. PWOG's 'Exit 23' is arguable the high point, looking like Neubauten's 'ZNS', the Nephilim's 'Psychonaut' and SPK's 'Breathless' all rolled into one. Impressive. 'Good In Bad' in by the Minister suffers from terminal boredom. Freddie behind his desk twiddling some knobs, some "psychedelic" colour flashes and it's all over. It's a double pity because the track's so good. In the bag of shite stake, Swains must take the cake (surprise! surprise!). Literally laughable, hysterical if under the influence. Cat Rapes Dog narrowly beat strong contenders Plastic Noise Experience and Sloppy Wrenchbody for second place in the shite stakes. So bad they're good, well almost. Dogpile close this farce with the half reasonable 'Slow Evil', black and white footage of cops and .357 Magnums - not bad. Whether this video's worth its price tag is not in question, it's not. Even if you're the world's biggest Numb, PWOG, Insekt.., whatever fan, it's still not worthy of your hard earned cash.

LN

[KK Records, Krugsbaan 240, Zwijndrecht 2070, Belgium]

ELLIOTT SHARP/ZEENA PARKINS
PSYCHO-ACOUSTIC
[Victo CDalbum]

Am normally unmoved by the discombobulations of Mr Sharp - in my opinion a man who'll record anything just to see how it sounds and release the results regardless - but this is fantastic, possibly the best Sharp-related release I've heard. It's tempting to ascribe its excellence to Ms Parkins, whose acoustic and electric harp terrorism is never less than enthralling, but Sharp is really on incredible form here. The pieces (presumably improvisations - everything was recorded and mixed over two days) are mostly short and aggressive, usually grabbing a theme and throttling it for a couple of minutes. The title is a trifle misleading though: this is not an 'unplugged' disc, far from it - there's no shortage of hardware on offer (Parkins also utilises tapes & electronic percussion) and in places the results are barely recognisable as emanating from stringed instruments. And while I don't feel there's any tendency towards abstract noodling, I'm sure many TEQ readers would consider parts of it the epitomy of NY quasi-loft fag tweeting. But there's more than one way to drown a litter of puppies - try a blindfold test on a 'noise' fan with 'Hiroshima Heart Attack' and see how he 'performs': if he figures it for art fag music then you have my permission to slap him soundly on his bare bottom.

SJ

[Victo, C.P. 460, Victoriaville, Quebec, Canada, G6P 6T3]

DAVID SHEA
PRISONER
[The Catalogue/Sub Rosa CDalbum]

Just about okay impressionistic concept disc based on, yes, THE PRISONER. Americans are always far more obsessed with English cult TV than we are (think of how many Yanks go all blubbery at the prospect of THE AVENGERS - sure beats me...); whatever, this disc never really takes off...It's a case of round up the usual loft scene posse (Anthony Coleman, Zeena Parkins, Mark Ribot...), make a jolly noise or two, throw in a few samples/cut-ups from the TV programme, and - blut! - an instant CD! It's not actually quite that bad, but the music (especially an interminable solo piano piece) fails to conjure up any images from the show, so I can't honestly say I think Shea's compositional methods work. But then again, I only ever really enjoyed the series when I used to watch it in a scag-induced semi-coma - maybe if they'd supplied a little bag of Chinese White with the CD I'd have something more positive to say...

SJ

[Sub Rosa, PO Box 808, 1000 Brussels, Belgium]

SHIHAD
CHURN
[Noise CDalbum]

A New Zealand combo of guitars and samplers, produced by Jaz Coleman, and pretty darn impressive to boot. At times reminiscent of both Killing Joke (circa. 'Age of Greed') and early Therapy? with the occasional snarl of Cop Shoot Cop, this is an inspired debut. Choking bass, precise guitar roar and a confused schitzophrenic on vocal duties make for intense listening. Shihad make a mockery of most of the current crop of 'Industrial Metalists'. Not content with the usual Godflesh or Ministry copyist approach they forge a new sound which should be the required listening of the likes of Think About Mutation, Shotgun Messiah, Schnitt Acht, et al. An accomplished, emotive release well worth your pennies.

LN

[Noise, Euston House Business Centre, 81-103 Euston Street, London NW1 2ET, UK]

SIELWOLF
BEWEGLICH ANIMALISCH
[KK Records CDsingle]

The first, and probably only single from Sielwolf's third long-player. Three tracks... Boo Hoo... but with a Lassigue Bendthaus mix and a deconstructed 'death ambient' version of the title track included, you can hardly moan. Uwe's mix is technofied with Jap Manga effects, whilst the album mix is a grinding, bowel churning, distorted beat affair. The 'Bewegel Anima' version is thoroughly disturbing, like Brighter Death Now on bad heroine. Definitely a single of the year.

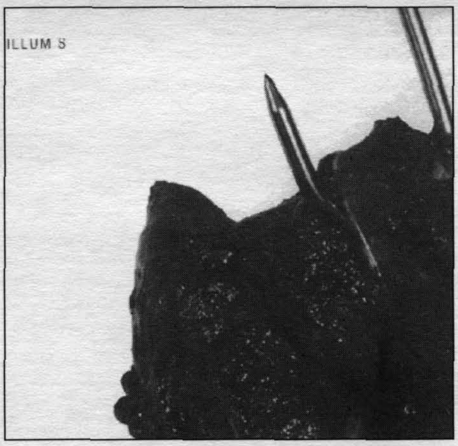
LN

SIELWOLF
METASTASEN
[KK Records CDalbum]

Burr, clank, groan, buzz, grind, thump - Sielwolf return. "Metastasen" is a twisted, uncomfortable descent into madness; truly alien landscapes of bleeding feedback hiss, chaotic metal banging, Odin's hammer percussionary barrages, and ambience, like an underwater grave. Sielwolf are monstrous. Imagine Esplendor Geomectrico, Lustmord, Dive and SPK locked in the depths of hell, and then experience it with this disc. Demonic.

LN

[KK Records, Krugsbaan 240, Zwijndrecht 2070, Belgium]



SIGILLUM S
HALLUCINATED MOISTURE OF SYNAPTIC SLAUGHTERHOUSE + MUTILATED TERRORISM
[Verba Corrige CDalbum]

Released as Disc One of a 3 CD box set of material complete with a thick booklet of graphics and Sigillum S' familiar illuminating words. "Hallucinated Moisture..." was first released on vinyl by Minus Habens and this reissue also brings to it tracks released on limited singles and tape. 26 tracks of unique tonal experimentation and painful excursions of sound. Stark, minimal, but so violent sculptures. Terrific volumes, brief daliances with machine loops and threatening vocal expletives. I see Sigillum S as THE purveyors power electronics, far more in your face (and more like in your brain) than the likes of Whitehouse, etc, as the Sigillum S electronic anger is expressed without form and concrete structure. Full graphic horror with the even more intense "Dispersion: Sliced Carrion And Pixel Handcuffs" to follow in February, the new "Epydermiology" in April, all boxed up *as "Malattia"*

DD
[Verba Corrige, P Le Cadorna 6, 20123 Milano, Italy]

SISTER MACHINE GUN
NOTHING
[WaxTrax!/TVT CDsingle]

Four mixes of the first single from "The Torture Technique" includes mixes by Jim Marcus (Die Warzau) and extra guitar licks by Ministry's Louis Svitek. 'Nothing' is very Hip Hop flavoured, the second mix even close to something off the Beastie Boys' "Ill Communication"! All rather good but not the best choice for a single.

LN

SISTER MACHINE GUN
THE TORTURE TECHNIQUE
[WaxTrax!/TVT CDalbum]

No Nine Inch Nails plaguerisms here thankfully. Sister Machine Gun have progressed a long way since their debut "Pretty Hate Machine"... oops sorry "Sins of the Flesh"! This time around finds Chris Randall and friends (Jim Marcus, En Esch & Levi Levi for instance) a helluva lot angrier and a helluva lot more inventive. A clinical production of chaotic beats, effects and incisionary guitar, *with Mr Randall sounding extremely pissed off on vocals, all* conspire to create a fucking good album. Anyone who yearns for vintage TKK/KMFDM, but updated considerably (and that's no slur on KMFDM!), this is the album.

LN
[Wax Trax!, 1659 N. Damen Ave., Chicago, Il. 60647 USA]

SLEEP CHAMBER
SLEEPING SICKNESS
[Funfundvierzig CDalbum]

Cor! This tribute to Zewizz's dance troop, the Barbitchuettes, comes with a glossy thirty-nine page sexy booklet of photos depicting the girls in action. And how! Sleep Chamber's sounds have gone back to their beat-roots. 'Radio Kaos' features Burroughs and John Lennon lecturing about the cultural significance of Sleep Chamber! Not too sure about that, but they do put on a good show as they tease the audience into a frenzy of sexual and emotional frustration. The music's hard-hitting and packed with suggestive lyrics and references that add to the orgiastic and ecstatic revelry that is Sleep Chamber's live show.

MFR
[Funfundvierzig, Schmiedetwiete 6, 23898 Labenz, Germany]

SNOG
CLICHE
[Machinery CDsingle]

Snog's "concept" EP runs in at just short of an hour, and you get seven (!) versions of the title track 'Cliché' a newie 'Commandos L', and yet another mix of 'Born To Be Mild' for your bucks. Anything with mixes named after classified CIA projects (i.e. MK *Ultra, MK Artichoke etc...) gets my vote, even if it's all a bit* housey, housey. A departure of sorts for Mr. Thrussell but then again he's tackled virtually every musical style under various banners (Black Lung Ambient Soundtrack, Soma Ethno, Snog EBM...) all rather reasonable, and the studio engineered 'Live at The Las Vegas Hilton' gets a laugh or two.

LN
[Machinery, Kurfurstentstr. 23, 10785 Berlin, Germany]

SOMA
HOLLOW EARTH
[Extreme CDalbum]

A highly successful collaboration between David Thrussell of Snog and Pieter Bourke of Eden. The pair have put together a subtle and memorable mixture adopting techno rhythms and spacial atmospheres. This isn't the hardcore atmospherics of Lustmord, though the title track does lend itself to that style. Neither is "Hollow Earth" the dancey techno of raves, more music for the mind of the more esoteric enquirer. Soma show us *the latest positive development in the crossover between techno,* ambient and industrial.

MFR
[Extreme, PO Box 147 Preston 3072, Victoria, Australia]

V/A
SOMETHING FOR THE WEEKEND
[Flying Nun CDalbum]

A 35 minute compilation of Flying Nun album tracks retailing at £2.99. Material ranges from MOR/AOR pop (two horrible tracks by DAVID KILGOUR) to slightly fuzzier indie rock (CHUG). To be honest it's all rather dullish and mainstream, with only SOLID GOLD HELL delivering anything approaching a minor frisson.

SJ
[Flying Nun, 555 Kings Road, London SW6 2EB, UK]

SONICPHONICS
ROTATOR
[Systems Collusion CDalbum]

Geoff Serle has long been a mainstay in the UK Avant Garde/Experimental scene and his most recent efforts with his band Sonicphonics shows why. A cultivated blend of Ethno Ambient, Dub Jazz, Techno and Industrial(ish) percussion combine to offer a very wide and inviting sound. Finest moments *must include the trippy Hip Hop/Funk of Pankow and the* metallic Techno of 'Sapporo-Kan' A ambitious album but successful nonetheless.

LN
[Systems Collusion, PO Box 572 High Wycombe, Bucks HP12 4EH, UK]

SPAHN RANCH
BREATH & TAXES
[Zoth Ommog CDsingle]

One of the best exponents of the American Industrial metal scene, Spahn Ranch cultivate a balanced electro guitar growl. This seven track EP of remixes, demo versions and a coupla new tracks just wets your appetite for more. Something like a crossbreed of early Die Krupps (especially the basslines) and the aggression of Chemlab, 'Breath & Taxes' is based firmly in electronica but with enough noisy guitar for the Ministry gang.

LN

[Zoth Ommog, Norks-Data Str. 3, 61352 BAD Homburg, Germany]

SPIRAL REALMS
TRIP TO G9
[Hypnotic CDalbum]

This "trip" is the work of one Simon House who is or was a member of Hawkwind, assisted by Len del Rio and released on Cleopatra subsidiary Hypnotic which is apparently dedicated to "Ambient Electronic Purity", although Spiral Realms is anything but. Fair's fair, it is electronic but it's far closer to the star-crossed epics beloved of the 'Wind et al than Mr Eno or even any of the new breed of so-called ambient artists. Interstellar explorations have always been a common inspiration musically but Spiral Realms are more successful than most in conveying a sense of wonder at the vastness of Infinity. This is all electronic but for House's electric violin which could just as easily be an electric guitar soaring off into space. It's probably highly unfashionable to admit to enjoy this kind of thing but a bit of space rock never did anyone any harm, at least, no one I know anyway.

VL

[Hypnotic, 8726 Sepulveda, Ste. D-82, Los Angeles, CA 90045, USA]

SPLINTERED
COMPARITIVELY MAINSTREAM
[Aquese Recordings 7"single]

More intensely brutal sounds courtesy of Splintered. 'Facelift' sounding vaguely like GOD (circa "Consume") orchestrating the third world war, with Side Two's hard ambience bringing on the aftermath in all its glory. When's this stuff going to appear on CD guys???

RM

[Aquese Recordings, 13 Warren Close, Sandhurst, Camberley, Surrey GU17 8EL, UK]

SPLINTERED
HILT / OUTPOST
[Pitsbull 7"single]

Hey, didn't I release one of these tracks? Splintered's persistence with the policy of issuing so many versions of the same track will ultimately mean the simplest way to familiarise yourself with their output will be by not buying any of their records. And as I get them for free I'm a big subscriber to that school of logic. Anyway, I can't tell the difference between this version of 'Hilt' and the one on "White Trash Motherfuckers", apart from the fact that this one sounds horribly lo-fi. 'Outpost' is just a bunch of noise. Um, dare I say this is an almost totally pointless record?

SJ

[Pitsbull, Tervuursestwg. 1H, 1820 Perk, Belgium]

SPLINTERED / NO TOMMOROW CHARLIE
HATED IN HOLLAND
[Fourth Dimension 7"single]

Another split 7" featuring SPLINTERED and NO TOMMOROW CHARLIE. Only Splintered are worthy of a mention here, the NTC stuff sounding like sub-standard death metal fair. The Splintered track is 'Kill The Body (Live)'; hearing them tripped out and fucked up is a joy to these ears. Essential masturbation.

RM

[Fourth Dimension, PO Box 63, Herne Bay, Kent CT6 6YU, UK]

STRENGTH THROUGH JOY
DARK ROSE
[Twilight Command CDsingle]

This may be a new project for Douglas, but it sounds just like Death In June to me! Joined by Richard Leviathan and Timothy Jenn the familiar acoustics and soft voice are perhaps strengthened through a more electronic production. Three tracks of the usual sustained beauty with the second 'Rosin Duoh' even sounding faintly Tibet-ish. It's all becoming a little too cliched for me and the horizons are obviously closing in around this closed-knit community of talented musicians. Great, but too safe.

DD

[Twilight Command, BM June, London WC1N 3XX, UK]

SUICEITY
CENTURY OF BRUTALITY
[Hard Records CDalbum]

Another batch of reasonably competent Klinik copyists. Nothing even vaguely original but derivative seems to be the key word with Hard Records.

LN

[Hard Records, VEJ 122, 2th, 200 Frederiksberg, Denmark]

SWAMP TERRORISTS
THE GET O. EP
[Sub/Mission 2CDsingles]

127 minutes on two Cds and it's a single! Disc one contains seven versions of 'Get O'., two versions of 'Jerks Ever Win' and a mix of 'Brainfuck'. 'Get O.' has been given the treatment twice by Lassigue Bendthaus and once by Giles Keen of Nerve. Sterling crunchy stuff. Sampled guitars, hammering percussion and tacky horror film samples. All thrown in the pot and spat out in various forms. The bonus CD is sixteen mixes of the track 'Brainfuck': real 150 bpm "tekkno" slogging. Dance and die. BOOM BOOM BOOM BOOM. Then come the jungle mixes, even faster, even harder.

MFR

[Sub/Mission, Via Turati 22/28, 1-50136 Firenze, Italy]

SWANS
THE GREAT ANNIHILATOR
[Young God Records, CDalbum]

Kings of pain; Gira and company make their latest appearance in fine style. Bombastic, dark and honest a only the Swans can be. At times reminiscent of The Bad Seeds and others Coil cum Current 93. An enjoyable headfuck of an album recorded in the caverns of hell no doubt. A departure in the infamous decibel stakes heading more along the bruised highways of atmosphere to majestic effect. Who else would open up a track with "I just wanna thank you for going insane, every second you suffer, is a loss that I've gained" and get away with it. If you've yet to expose yourself to the Swans, well! Check this out. Unmissable stuff. Wallow in Gira's pain then go listen to the wannabees like Reznor etc.

RM

[Young God Records, 1026-1028 Harrow Road, London NW10 5NN, UK]

SYNAESTHESIA
EMBODY
[Zoth Ommog CDalbum]

The whole world has gone techno/ambient/tribal/drifting/adventures/in/your/head hasn't it? This is no exception, but "Embody" is a little better than most, being the work of one R. Deckard from the US. However the sticker on the front screams at me 'PRODUCED AND SONICALLY MANIPULATED BY BILL LEEB AND RHYS FULBER

OF FLA AND DELERIUM' So now you know what it sounds like! One gets the idea that Deckard had ideas for the main tones and beats and then the FLA boys added tons of their trademark electronic trickery and out popped a Will/Delerium baby. Imagine Delerium with a big fuck-off didgeridoo up its arse. It's good enough stuff though.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

T.A.C.
HYPNOTISCHER EDEN
[Discordia CDalbum]
A CIRCLE OF LIMBS
[Cthulhu CDalbum]
At times a cross between Autopsia and Ordo Equitum Solis; always, a Brighter Death Now vibe. Melancholia flows throughout. Silken female voices, classical guitars, harps, orchestral drumming, drones. Both albums cover the whole spectrum of neo-classical mood music. The phrase "savage beauty" couldn't be more apt.
MFR
[Discordia, Burgerstr. 27, 4000 Dusseldorf 1, Germany]
[Cthulhu, Im Haselbusch 56, 47447 Moers, Germany]

TANGLED FEET
MESSIAH
[Devotion CDsingle]
Guitar driven Techno, like Underworld anally penetrated by Die Krupps. Vocals are in the Chem Lab region; husky, low and venomous. Absolutely preferable to much of the hard Techno around at the moment, but probably too rock for purists.
LN
[Devotion, 333 Latimer Road W10 6RA, UK]

TB MOONCHILD
DIVINE PENETRATION
[SpaceEcho/Tatra CDsingle]
A 20 minute 3 tracker, from Norwegian label Tatra, with the imaginatively designated titles 'Divine Penetration', 'Divine Penetration (plain version)' and 'Divine Penetration (industrial version)' each cut progressively longer and a little bit nastier than the previous. Although I can't understand why the last track is labelled as industrial. Clearly aimed at the dancefloor, this trio of whirlwind, incessantly repetitive electronics should have most techno-heads buzzin'. TB Moonchild? A shooting star in orbit.
CB
[Tatra, C/o Per Aksel Lundgren, Box 200, N-1601, Fredrikstad, Norway]

TCH
ABUTILON
[Dorobo CDsingle]
Dorobo's 4th release comes from TCH with 'Abutilon', their debut 6-track ep. A rich soundtrack walking the medieval path down through the rusty industrial quarters of old. Dead Can Dance meets Angel Heart may not be too off kilter a description. Not for the faint hearted. Check out the packaging, you'll be hard pushed to find anything that looks this good this year.
RM
[Dorobo, PO Box, Glen Waverley, Victoria 3150, Australia]

TELEVISION OVERDOSE
A TURING TEST
[Cyberwerks CDalbum]
Television Overdose are possibly the most creative band working in the electronic dance/cyber/industrial fields. This disc following the debut 12" of a couple of years ago has seen the band finely hone their machines with a surreal, inventive power. It's probably their willingness to experiment with sound and samples and not merely bludgeon that means they create visions of horrifying intensity. The opening 'Snuff / Peripheral Visions' sets the scene with a suitably nasty sample against a twitching backdrop of electrodes. Total power is attained by the second track, 'Vertical Knife Edge' which probes the mind before unleashing a distorted corrosion of excessive voice and sequences. And when I mean sequences I don't merely mean 'switch on and go', I'm talking musicianship here, this is multi-layered overdose and that's what sets this band apart from the stilted Hard Beat crowd of the likes of Leaether Strip, etc. Perhaps TVOD are too removed for that dance crowd? 'Passification Programme' takes rhythmic dissonance from Dive to inflict its injuries, though never leaving itself too thin, there's still a mass of sounds way in there. The vocal-less 'Dreams In The Witch House' could be seen as the dancefloor track of this set, neatly slotting somewhere between New Mind and Intermix, and maybe with a longer mix could be released as a single? 'God Is An Astronaut' gets on top for me, gyrating through a Carpenter-like main sequence, percussive overload and noise/voice distortion perfect horror soundtrack. And speaking of soundtracks the long, meandering title track closes, over 15 minutes of rippling ambience. Atmospheric callings prove this band can cut it away from the beaty stuff too. A 100% perfectly rounded album, Television Overdose are obviously a band to watch very closely. If you think that cutting edge hard electronic material is coming from Europe, then you're mistaken, whereas most of those bands are formulaic, TVOD from the UK (we're still kicking against the borders you know) are on the brink of creating something unique themselves. At last something that isn't techno, ambient or ethereal that's getting my hopes up again.
DD
[Cyberwerks, PO Box 108, South District Office, Manchester M20, UK]

TEMPLEBEAT
BLACK SUBURBIA
[Dynamica CDalbum]
Paolo Favati of Pankow brings together a motley band of sonic terrorists and produces one hell of an album. The metal infusion on the "Heidi S" CDs is nowhere near as evident on "Black Suburbia" all you get here is superb electronic aggression in a strong Pankow vein. 'Interzone' even cracks along like early Bigod 20. Sixteen digital classics, the finest being the aforementioned 'Interzone' 'Softly September' 'God Sent', 'Einstein On The Bitch' and 'Human'. There's even a twisted version of Joy Division's 'She's Lost Control'
LN
[Dynamica, Kurfurstebstrasse 23, W-10785 Berlin, Germany]

TEOLLISIA TILANTEITA
7 INDUSTRIAL SITUATIONS
[Teollisia Tilanteita CDsingle]
Hard to spot even a couple of situations on this relatively discreet low-end throbfest sounds more like one 19 minute situation to me...In fact, the most notable aspect of its existence is the excess of (fake?) crackling & 'surface' noise which is almost louder than the music. As far as barely audible 19 minute low-end throbfests go, this is just about adequate, but it's hardly taxing - or rewarding - listening.
SJ
[Teollisia Tilanteita, PO Box 771 SF 00101 Helsinki, Finland]

THELEMA
THE VISION AND THE VOICE
[Musica Maxima Magnetica CDalbum]
CROWLEY!! The first album from Italian Gothic/Electroists Thelema in eight years, and dripping in magickal references it is too. Name-checks to Austin Osman Spare, John Dee, Baphomet, Arthur Machen, Lovecraft, Israel Regardie and numerous members of the Ordo Templi Orientis, prepare you for the DIJ/C93 tinged material within. Thirteen tracks, through such numbers as 'The Dance Of The Witches' and 'The Face Of The Angel' expose the listener to the unique romanticism of this album.
LN
[Musica Maxima Magnetica, C.P. 2280, 50100 Firenze, Italy]

ASMUS TIETCHENS
MARCHES FUNEBRES
[Multimood CDalbum]

A change of direction from Tietchen's usual noisy cut-up chaos. Here he gives us three twenty minute doom-classical epics. All are darkly beautiful electronic compositions. Then again, because the pieces are so well executed there might well be an entire orchestra at work here.

MFR
[Multimood, Kungsportavenyn 27, 41136 Goteborg, Sweden]

TIMCO
FRICTION TAPE
[Priority CDalbum]

Another guitar, bass, drums and vocals outfit with eight songs constructed from the simplest of raw materials. Conjures a strange feeling of dread right from the opening bars, which remains throughout. An altogether grim sound. Avoid.

CB
[Priority Records, PO Box Los Angeles, California, USA]

TONART
VIER
[Off Scale CDalbum]

Further pulchritudinous explications from these German experts of synth husbandry. "Vier"'s soundscapes are, if anything, even more garbled than "Drei"'s. Rather than refining their sound, Lars Stroschen and Jörg Thomasius (this time with collaborator André Ruschkowski) have increased the dementia severalfold. Here monstrous cosmic cattle copulate madly in an intergalactic slaughterhouse while crackling sheets of electronic fallout engulf them. There's also the sound of God sucking the entire solar system through a black hole right up His infinite, hairy butt. Then he farts it all out again and the universe is saved. This is the actual soundtrack of the creation and destruction of inner and outer space; the closing 'Akonie I' an awesome threesome of analogue synth derangement, is the final explosion of the primal fistula. Fabulous beyond belief. (But the cover, while a distinct improvement on "Drei" still makes them look like slightly wacky prog rock retards.)

SJ
[Off Scale, Auguststr. 19, 10117 Berlin, Germany]

DAVID TOOP AND MAX EASTLEY
BURIED DREAMS
[Beyond CDalbum]

Drawn from sources as enigmatic as electro-mechanical power, bio-acoustic communication, high frequency noise, stones, glass and metal, "Buried Dreams" is a definite monument of an album. Working loosely in the same areas as The Anti Group, Lustmord and Revell, this occasionally parallels those artists' more esoteric material (Lustmord's "Heresy" come to mind) but is so unusually inventive that it stands alone. This is a dark work indeed. It conjures up images of lost tribal rituals to the great old ones and sinister underground caverns, or things just out of sight. Playing this with headphones in a darkened room will ensure nervous chills and furtive glances. Invest without reservation.

LN
[Beyond, BCM Box 8098, London WC1N 3XX, UK]

TRANCE
NOTRE-DAME DE LOUBLI
[Fourth Dimension 7"single]

Excellent three track 7" release from Trance on UK's Fourth Dimension. Immediately akin to K.K.Nulls' solo efforts. Trance ebb eerie sounds, drifting aimlessly in search of habitation.

RM
[Fourth Dimension, PO Box 63, Herne Bay, Kent CT6 6YU, UK]

V/A
TRANS SLOVENIA EXPRESS
[Mute Records CDalbum]

This is great fun. The fifteen Slovene bands each contribute a cover of a Kraftwerk song. Coptic Rain's 'The Robots' is the most disappointing, verging on thrash/rock, and the 'Hellraiser' sample seems out of place. The One You Love's electro-version of 'Trans Europe Express' is tense and dark. Coptic Rain's ambient side-project April Nine conjure a subdued Eastern/Oriental mantra for 'Radioactivity' the female vocals akin to Cosey Fanni Tutti. 'Airwaves' by Beitthron is upbeat tacky techno with a sweet whispered vocal. Borut Krrzisnik is a guitarist with Laibach and Borghesia, and an avant-garde solo musician. His Data Processed Corrupted project gives us 'Transistor' and avant-garde it certainly is like a nursery rhyme set to music. Borghesia's 'Ohm Sweet Ohm' is a trippy sample-driven plod, and 'Neonlight' by Mitja V.S., a quirky stringy ballad. (My brother came in when this was playing and laughed his head off but what does he know?). Z-Entropa's 'Antenna' features the booming voice of a Laibach vocalist Sreco Bajda so deep it sounds comical, (my brother laughed at this as well). 'Man Machine' is covered by Strelnikoff and is a chugging EBM/rock crossover. Perhaps the most similar version to its original is 'Home Computer' by Random Logic. Demolition Group's 'The Model' is a sleazy, sax-ridden, post-punk effort. 300 000 V.K. is an industrial dub side project of Laibach. Their 'Kometenmelodie Part 1' is a beaty dirge, heavily sampling recent Laibach works. Videosex's 'Spacelab' ends up sounding like a Christmas carol. Kraftbach finish it all off with their own 'Lie-Werk' very grand, very Laibach. Great fun all round.

MFR
[Mute Records, 429 Harrow Road, London W10 4RE, UK]

TRANSCENDENTAL ANARCHISTS
CLUSTER ZONE
[Silent CDalbum]

First album from "one of the premier forgers of ambience from Australia," so the PR informs me. Maybe it's because I'm such an evil-minded old sausage, but I feel that's like saying 'one of the least distressing unrecorded teenage Boney M cover bands from Solihull' This is very simplistic 'ambient' music, lacking in depth and originality, devoid of subtlety, imagination and warmth (that is, it sounds like twits tinkering with something they have no love for or real interest in I have a feeling they'd do Grand Funk-influenced smegma ointment ad muzak were it 'fashionable'). It compares badly to most other electronics recordings I can think of, both contemporary and the pioneering works of well, you name 'em. Not sure if the title's meant as a tribute or what, but I'd have called it CLUSTER FUCK...

SJ
[Silent Records, 101 Townsend, Suite 206, San Francisco, CA 94107 USA]

V/A
TRASH TRANCE
[PBS Recordings CDalbum]

Another exceptional compilation but this time from Australia. Melbourne Radio PBS-FM have produced this, hopefully the first of a series if there's any justice. David Thrussell of Snog appears in a trio of guises with Black Lung's excellent 'The Banque Of Worms' Soma's 'Hollow Earth', and Snog's brilliant live cut 'Reigning Terror' Zen Paradox contribute another fine track 'Darkwater Denizen', Shinjuku Filth's equally superb 'Obsidious' appears as does a 'Death Pattern Mix' of Suicide's 'Rocket USA' by Zen Paradox mainman Steven Laws' Industrial outfit Foil (it's actually better than Dive's version). Loggerhead must feature in these pages very soon, with Random Man's ravings about the album last issue, and this magnificent feedback-beat-guitar monster 'Collusion of Substance' Ian Eccles-Smith (who remixed a track on Snog's Cliche EP) strike as an unlikely but effective mix of sixties Hendrix guitar and ambient Techno, and Synapse Interrupt put together some nice jazzy lounge-trance not a million miles away from 'Pappa Beat Smurf' the Minister Of Noise. Media Dogs, This Digital Ocean, Asio and Soulscraper all produce solid efforts ranging in style from ambient to punky hardbeat. In total, an essential compilation.

LN
[No address listed]

TRAUMA
CONSTRUCT
[Machinery CDalbum]

Ugh! Trauma's first CD "Fractal 1" was blissful electro ambience. "Construct" is gratuitous Tangerine Dream/Kraftwerk retroism and is topped off by such dreadful vocals I can't listen to this any longer. Oi! Trauma! No!

MFR
[Machinery, Kurfurstentstr. 23, 10785 Berlin, Germany]

V/A
UNDER THE SKIN VOLUME TWO
[Instinctive Records 7"single]

Second installment in Richo's 'relentless' documentation of people who shouldn't be heard (or even heard of in some cases...). Band of Pain (represented by an 'unrepresentative' recording - great concept!) sound like an old perv whispering sweet nothings into the blowholes of two whales fucking in a sea of watery baby poop. Cosmonauts Hail Satan toss off a distinctly lesser effort. Husk are the highlight: backwards tapes, resonating clanking & some wiggly sax combine to excellent result. Indianhead's number is of the Ministry-type school of, uh, thingness - s'okay, but their demo tape (which Deadhead wouldn't let me review) indicates their latest material is of a more interesting experimental direction.

SJ
[Instinctive, PO Box 63, Herne Bay, Kent CT6 6YU, UK]

LUC VAN ACKER
TAKING SNAPSHOTS VOL.1
[Hard CDalbum]

The forgotten Cock. For those who may not remember Luc was one of the original trio of assailants who master-minded The Revolting Cocks, before they became too doped up to provide any kind of interest. Also a one-time member of creative experimental funksters Shriekback, this is a reissue of his first solo album way back from 1980. Limited equipment and recording facilities are highlighted, but I find these recordings as important, as say, the first Front 242 outings. The difference with Van Acker is that he was actually writing songs, though the musical backing offered a diverse mix of experimental electronics, abusive rhythms and disengaged guitar tunes. And not forgetting his voice of course, hitting somewhere around The Neon Judgement mark. "Taking Snapshots" contains real gems such as 'Find A Way' and is as hard as anything 242 created around the same time. Any true fan of Hard Beat/EBM should own this recording, and find out who made it all happen in the first place. Give this man the credit he deserves.

DD
[Hard Records, C.F Richs vej 122, 2th, 2000 Frederiksberg, Denmark]

VANESSA
FLASHBACK
[Monitor Records CDalbum]

In spite of possessing one of the more cringe-worthy monikers in pop, Vanessa generate a surprisingly eclectic album. At times resembling recent Insekt ('Laska Smrdi') with howling guitar samples and goosestep beats, at others a Slovakian Pink Dots or Attrition, "Flashback" has its fingers in many pies. The Pink Dots comparison is prophetic since LDP guest on one track, the frankly pretty poor 'A Space Between', though for the life of me I can't see why Ka-spel and co. were tempted to be involved. Although reasonably well put together, this may be too eclectic for its own good jack of all trades, master of none. Still, worth keeping an eye out for in the future.

LN
[Monitor Records, Kovafova 39, 15500 Praha 5, Slovakia]

VANISHING HEAT
THE ITCH
[T.E.Q. MUSIC? CDalbum]

Hard pulsing electro from Darrin Huss. Much much nastier than his material from Psyche days, 'Dead Agent' and 'Incision' are Dive alikes and would go down a storm at Slimelight in London. 'The Cabinet' rumbles menacingly whilst 'Itch' is a cross between early Ministry and Depeche Mode. In reality, Huss is a contemporary electro-goth following a unique and dark, but sometimes upbeat route through the musical underworld on this eleven tracker.

MFR
[T.E.Q. MUSIC?, PO Box 87, Ilford, Essex IG1 3HJ, UK]

VENDEMMIAN
THROUGH THE DEPTHS OF INNOCENCE
[Resurrection CDsingle]

Musical churches are being built again, this time in Kent, England, but the same old gothic principles still apply. I really like the second track, 'Treasured' but then I do have a few mission CD's in my collection. However one cut wouldn't be a good enough reason to buy a disc and regrettably the formulaic ordinariness, and the predictability of the lyrics, are hopelessly exposed over the music of Vendemmian's other 5 songs, putting the band in the same league as countless other also rans.

CB
[Resurrection Records, 228 Camden High Street, London NW1, UK]

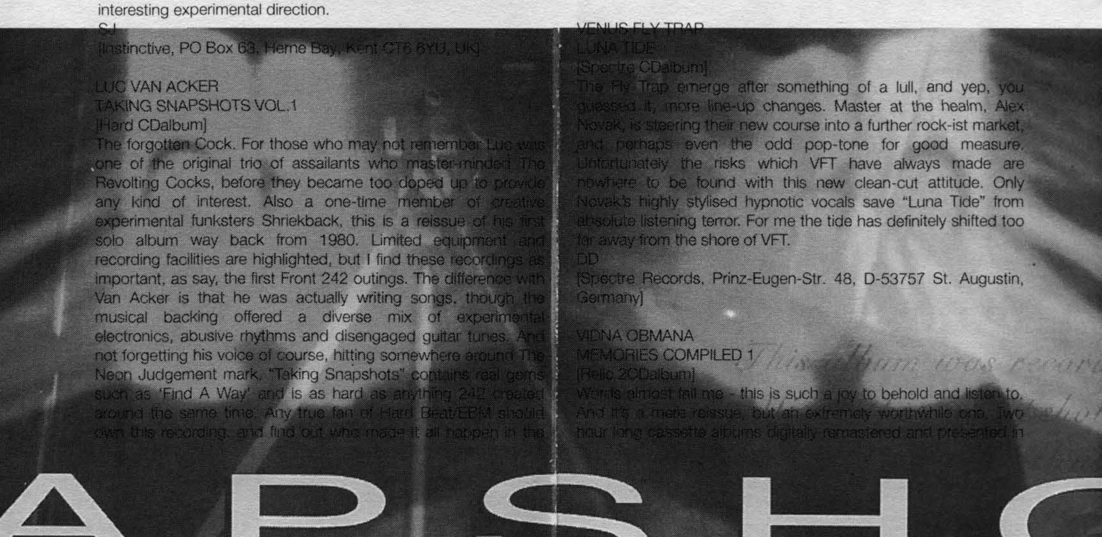
VENUS FLY TRAP
LUNA TIDE
[Spectre CDalbum]

The Fly Trap emerge after something of a lull, and yep, you guessed it, more line-up changes. Master at the healm, Alex Novak, is steering their new course into a further rock-ist market, and perhaps even the odd pop-tone for good measure. Unfortunately the risks which VFT have always made are nowhere to be found with this new clean-cut attitude. Only Novak's highly stylised hypnotic vocals save "Luna Tide" from absolute listening terror. For me the tide has definitely shifted too far away from the shore of VFT.

DD
[Spectre Records, Prinz-Eugen-Str. 48, D-53757 St. Augustin, Germany]

VIDNA OBMANA
MEMORIES COMPILED 1
[Relic 2CDalbum]

Words almost fail me - this is such a joy to behold and listen to. And it's a mere reissue, but an extremely worthwhile one. Two hour long cassette albums digitally remastered and presented in



one of the most starkly beautiful digipaks I've seen yet. This is the bleakest of Vidna Obmana's work I've heard, and this is perhaps the result of the involvement of PBK on the first outing "Monument of Empty Colours" If anything truly deserves the title Dark Ambience it is these two albums. Swathes of electronics shroud the listener of these tracks on permanent loop I'd be more than happy. "Gathering in Frozen Beauty", the second album, relaxes on the darkside somewhat but not much, harnessing a dream music that is the sound of pure energised bliss. Full marks to Relic for an inspired choice of reissue. And can we infer from the title that this is first of many Obmana reissues? I hope so because "Memories Compiled 1" is altogether outstanding and highly recommended.

VL

[Relic, Box 1591, Garden Grove, CA 92642-1591, USA]

VIDNA OBMANA
THE SPIRITUAL BONDING
[Extreme CDalbum]

Continuing onwards and upwards from "Echoing Delight", "The Spiritual Bonding" is an exploration of Obmana's compositions as affected by locations and individuals encountered during the recording process. Contributions were received from Djen Ajakan Shean, Robert Rich and Alio Die: rhythm, flute and rhythm and looped soundsculptures respectively. Obmana's latest triumph is a collection of vast, shimmering mirages that certainly made me feel better about myself. Recorded at Steve Roach's studio in Arizona, the barren but contrasting landscape of desert and mountains has obviously had a great impact upon Obmana as he has constructed shifting textures and mysterious percussive pieces that reflect this terrain. The rough goes with the smooth, but with Obmana, the rough is always worked almost naturally into beautiful sonic expressions.

MFR

[Extreme, PO Box 147, Preston 3072, Victoria, Australia]

VIOLET ARCANA
SERENITY
[Zoth Ommog CDalbum]

With three of six remixes by Bigod 20 no recommendation there normally. On "Serenity" though, Zip Campisi of B20 has had some decent material to work with and has come up with some fine electro-techno mixes. More electro than techno and none of that BOOM BOOM BOOM stuff. The singing's a little like early Reznor, the tunes a mite like better and beatier B20: dubby and pleasant.

MFR

[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

V/A
WHAT SWEET MUSIC THEY MAKE
[Vampire Guild CDalbum]

As opposed to Cleopatra's latest offering, this release from the Vampie Guild offers similar acts all working under the banner of Goth/Vampirism. Not just hairspray and fishnets..? While much of the CD is the usual Goth fare, a few acts actually manage to produce something worthwhile. These are namely THE DARK THEATRE from Chicago, who offer a hybrid Mission come Neil Diamond vocal..? May sound weird, almost unbelievable, but they're still one of the best Goth acts around, and the UK's INCUBUS SUCCUBUS who I would say are probably the best Goth act at present. With applicable arangements and strong female vocal that come over as talented Siouxsie Incubus are odds on favourite for bigger and better things. If you're a Goth of any standing you should know this by now. "Sweet Music" also includes 'One Caress' from DEPECHE MODE and two goddawful tracks from TWO WITCHES (also included on Cleopatra's comp). How does this band get on so many releases.

RM

[Thee Vampire Guild, 82 Ripcroft, Southwell, Portland, Dorest DT5 2EE, UK]

WHEN
PREFAB WRECKAGE
[Tatra CDalbum]

A mechanistic though curiously medieval visit to the Nine Circles, courtesy of one Lars Pedersen. Six songs of musical and spiritual alienation unlike anything I've heard before. The addition of a trio of string players merely augments the paranoia evident here and stalwart fellow Chris Cutler has a hand in the lyric department on three of the tracks too. Best of the first five are 'Hands of Orlac' and 'Evoe', though all have their own unique 'charms' Without doubt, "Prefab Wreckage" is an aural document of Bosch's nightmarish depictions of Hell. But nothing that has gone before prepared you for 'Hieronymus (Four Sins)' a blistering auto-de-fe, like the final moments of some giant organic machine, that eventually resolves itself in the course of its fifteen minute span into something approaching melody. A very peculiar, highly individual album that'll be hard for me to forget anytime soon.

VL

[Tatra, Box 96, N-1450 Nesodden, Norway]

WHITE LEGION
LA TRANSFIGURATION DE L'ANGE
[Discordia CDsingle]

Fifteen minutes of simulated and sampled classicism, very much in the vein of Autopsia, although if anything White Legion are less immediate and their electronic instrumentation more involved. Most of it takes several listens to hit home, but the descending strings of 'Part Three' are quite sublime. All in all, an abstract and interesting (of short) exposition of despair. I look forward to a lengthier stay from this entity some time soon.

VL

[Discordia, Corneliusstrasse 105, 40215 Dusseldorf, Germany]

WHITE SLUG
ALPHACOMA
[Industrial Isolation Music CDsingle]

Satanically possessed Ipswich sextet produce four tracks of whateveritis, three of which sound like they were conceived during a nude mud-wrestling love-in with Headbutt & early SPK. The fourth, 'Conner Die', is drones, samples and looped violins and is far more interesting, so let's hope it's an indication of things to come. (This is another CD with a warning on it - what's with all these fairies?)

SJ

[Industrial Isolation, 1320 S. Third St, Louisville, KY 40208, USA]

DAVID E. WILLIAMS
A HOUSE FOR THE DEAD AND A PORCH FOR THE DYING
[Ospedale Records CDalbum]

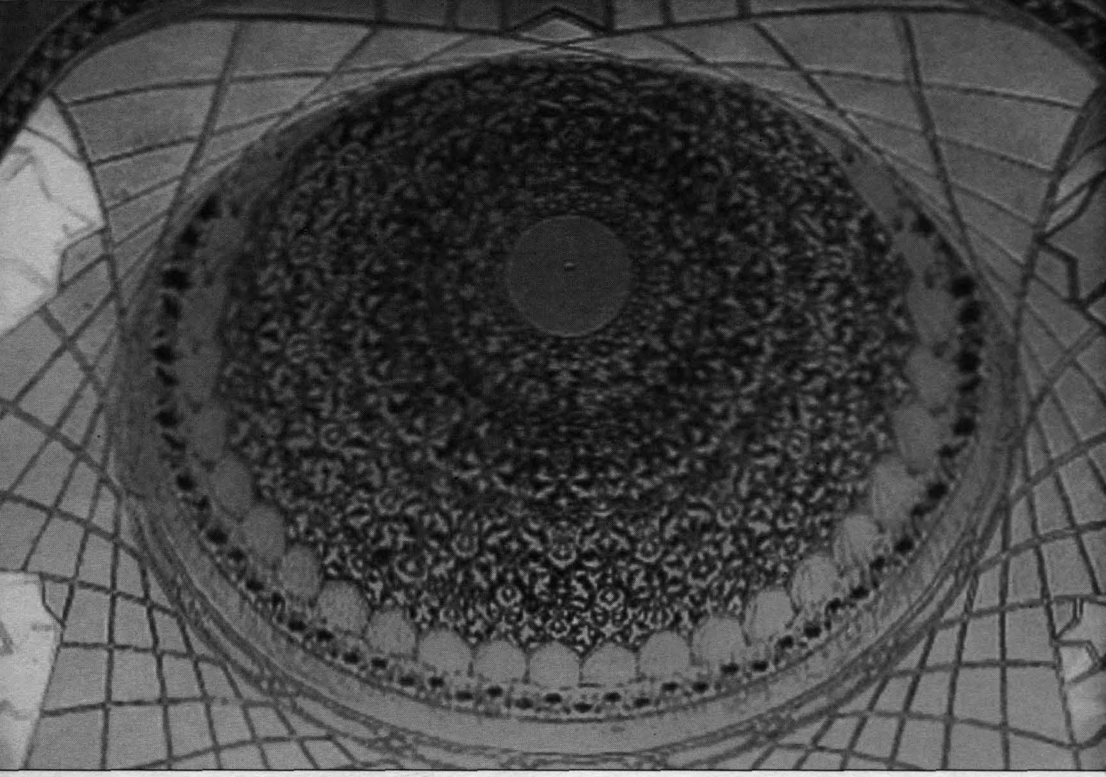
Whoever told this hideosity he could sing? Or even groan? Did he make this CD just to get on my nerves? Williams writes an incredibly depraved lyric, no doubt about it, but his music resembles the bloated cadaver of misbegotten FM rock (a deliberate move to further alienate the listener?) while the great man's voice sounds like Kenneth Cranham's HELLRAISER II character imitating a drunken David Bowie trying to gatecrash a dyke bar by pretending he's the ghost of Nico...God only knows who its intended audience is but "A House" is an extraordinarily nauseating disc, guaranteed to wind up just about anyone. And, if for some unfathomable reason that is its aim, then it was 100% successful in my case - although my oldest 'son' insisted I tape it for him, so one never knows, do one? Roll on the next dinky doo, Davey, baby...

SJ

[Ospedale, PO Box 2422, Philadelphia, PA 19147, USA]

X MARKS THE PEDWALK
AIR BACK TRAX
[Zoth Ommog CDalbum]

As the title infers, a compilation of XMTP's singles with a few unreleased remixes thrown in. Their most popular tune, 'Abattoir' is here in its extended and Razormaid forms. Colin Dale played



this electro track to death back in 1990/91. Three tracks from their first release are included: 'Arbitrary Execution' 'Dead Fuck' and 'Look On This Side' -all are incredible relentless marching programs. There follows the second release 'Danger' plus all the B-side tracks. These show a development towards more traditional song structures, rather than the slabs of beat of old. XMTP's best period, for me, was around the "Freaks" album release. Tracks from that time present are 'Abattoir' 'Dependence' 'Solitude' and 'Helpless' Nowadays the band is producing equally intricate work, but with a greater concentration on lyrics and vocals. Another absolute must have.
MFR
[Zoth Ommog, Norsk-Data-Str. 3, 61352 BAD Homburg, Germany]

V/A
X-MIX-3 ENTER DIGITAL REALITY!
[STUD!O K7 CDalbum/VIDEO]
The CD is brilliant, two sublime mixes by Richie Hawtin and John Acquaviva. Featuring Scanner, Speedy J., Megalon, Laurent Garnier, Sysex, FUSE, LFO, Hardfloor, Teste and Orson Karte among others in a non-stop trance that gradually reaches heights of percussive ecstacy when Hawtin's own Plastikman project steps into the mix with 'Spastik' and 'Spaz' It really is hard stuff, and totally different from the beginning of the mixes when they are more acidic in their styles. The video includes some of those tracks from the CD, but is a little disappointing as we're back to most of the cliched images of planets rotating, morphing into faces and forms that were interesting three to four years ago. Trends are moving very, very swiftly though and the video designers are going to have to come up with more lasting and original images if these techno videos are to continue selling. Definitely buy the CD though.
MFR
[STUD!O K7 Leipzigerstr. 54, 10771 Berlin, Germany]

ZERO DEFECTS
NON RECYCLABLE
[Zoth Ommog CDalbum]
Absolute Cyber packaging, lots of 'Tetsuo' stills, and track titles in the vein of 'Clone Breeder' and 'Hostages' should add up to something pretty damn funky (or pretty damn predictably dependent on view point). Zero Defects sadly ply a tired old DAF/Nitzer Ebb sound, updated by a few recent samples and effects but that's all. Unfortunately forgettable.
LN
[Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, Germany]

ZONE
THE DIVINE SIMPLICITY
[Potentia CDalbum]
Zone's releases are all too rare. "Born Of Fire" remains such a beautiful work that I had hoped "The Divine Simplicity" would share its passion. Well it certainly shares its passion through two parts, 'Desert Winds' and 'The Wisdom Of The Prophets' but the beauty is on a different scale. Or dimension. The pieces flow between ethnic percussive elements and progressive instrumentation which is all too 'straight' in its approach. Hardly any edge of experimentation is left and the whole flows too freely, with not a touch of their past hearty expression. Imagine a slightly less percussive Muslimgauze and you may be on the path of this Zone.
DD
[Potentia, c/o World Serpent, Unit 717 Seager Buildings, Brookmill Road, London SE8 4HL, UK]

21st CIRCUITRY

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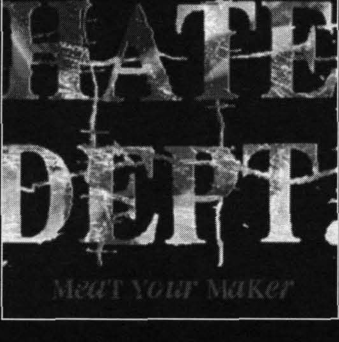
The Peace and Love Reunion just ended:

HATE DEPT.



HATE DEPT.

MEAT YOUR MAKER CD

**50% guitar, 50% electronics meet head-on over the middle of a freeway. Coldwave electro-punk from an act known for their confrontational live shows. "There's no shortage of hardcore synth bands, but few pump out material that's as raw and accessible as this snarly threesome" KEYBOARD Dec. '94.**

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# REWIND

I was going to call this new cassette-only column, "REWIND or INCINERATION" but then I figured it a little extreme. I don't think I could dump a bad demo recording as easily as, say a bad CD from a band who've been at it a number of years. Anyway, simply as REWIND, I'll be reviewing cassette releases and demos. Keep 'em coming, the couple at the end of this column should encourage you to do so.

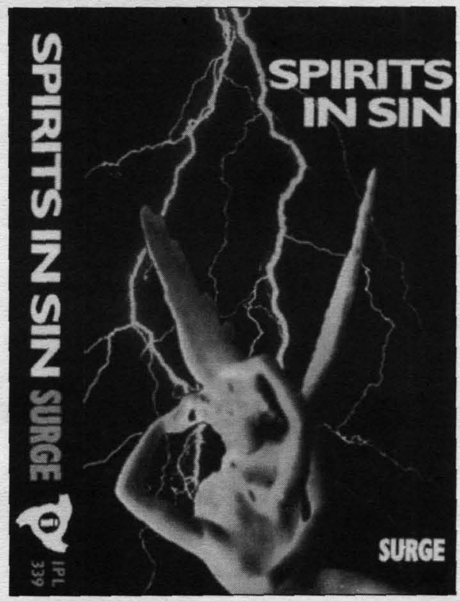
SPHERE LAZZA "INCINERATE"
[8 tracks 'Empty V', 'Kiss The Serpent' 'Deadlock' 'Waif', 'Under Pressure' 'Justified' 'Inner Sanctum' 'MK Ultra']
Arts Industria forge onward with their own high-standard blend of precision engineered electronics and beautifully crafted graphics (possibly the most outstanding cassette label of today?). Sphere Lazza inhabit the area of hard EBM, with Controlled Bleeding (circa "Trudge" / "Penetration") styled percussion and tuneful melodies, incorporating a distorted voice, whilst hiding nothing, i.e. these are songs. This is latent pop music for today's kids if only they could get a chance to hear it - not for the hard-nosed industrialite, but for mass consumption.
[Arts Industria, PO Box 4142, South Bend, IN 46634-4142, USA]

SPIRITS IN SIN "SURGE"
[6 tracks/mixes 'Load' 'Reload']
More neat packaging (which in my book is important, especially when dealing with cassettes) from this cyber duo from Arizona. A fairly open-ended electro sound. Beats and pulses contrast against a voice reminding of Terminal Power Company, pretty harsh with the force to get a message through! I'd like to hear Spirits fill their sound a little meatier in order to gel with the voice. Nevertheless worth checking out and with 3 mixes of each song.
[Industry Production Labs, PO Box 45543, Phoenix, AZ 85064-5543, USA]

SKIN DRILL
[4 tracks 'King Felix', 'Narcissus' 'L.A.D.S.S.' 'Howl']
From the asshole of this country - I talk lovingly here of Essex, the dustbin of London - comes an Industrial/Techno 2 piece. Four tracks of 'in yer face', souped-up rave which probably comes across far better live than on these recordings (perhaps the band's lack of recording facilities has seen to that?). Sound quality aside, the tracks lacked variety, and definitely need vocals, or at least samples to break the monotony.
[Skin Drill, 18 Queen's Road, Burnham On Crouch, Essex, UK]

SYNCHROMESH
[2 tracks 'Canyon 1 & 2']
A London crew, fusing hard-ass beats and acid overtures, all mixed up in looped frenzy. Maybe the punk equivalent of The Higher Intelligence Agency, filling the spatial sound of those outer orbitals with as much rhythmic force as possible. Definitely worth catching if you like your techno full on.
[Synchromesh, PO Box 6687, London N1 5DF UK]

PINCH POINT
[3 tracks 'Stronghold', 'Fade', 'Die In Peace']
This comes from a pair who've been in the business for some time, and it shows in the quality of the recordings. Formerly of Contagion/Biohazard PCB, who've toured with the likes of FLA, David Smith and Jack Boughner now power on as Pinch Point with a glossy mould of cyber-electro, a la early Nine Inch Nails. And extremely good these three tracks are too, exposing crafted musicianship and professional song writing. Vocals are excellent, music is excellent, what more's needed to be said consume. The only downside I could bear witness to is on 'Fade' where it's just a too Trent in a tortured stylee.
[Pinch Point, PO Box 17625, Long Beach, CA 90807-7625, USA]



POUNCE INTERNATIONAL
[8 tracks 'Pendulum' 'Serve & Protect' 'Violets Eyelashes' 'High Altitude' 'Nosebleed' 'Altruism' 'Every Man A God' 'Velum Heart']
Most competent electronic soundscapes, created by ex-member of Martyr Colony. Mostly instrumental, though some tracks such as 'Serve And Protect' feature a superb disengaged voice. 'Violets Eyelashes' is almost Orbital-like, a drifting spacious organic movement, which removes Pounce from a total machine state. This track really stood above, but for lovers of Puppy music circa, "Bites" and "Mind TPI"'s bubblier efforts then this tape is also for you. One to watch evolve...
[Pounce Int'l, PO Box 164171, Columbus, OH 43216-4171, USA]

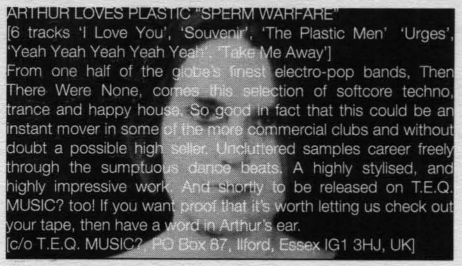
CITY LIMITS "ELECTRIC LOVE" /
SICILIAN UNIT "SLEEPING WITH THE FISHES"
[5 tracks ea. 'Evening' 'Land Of Cocagna', 'Life Is Useless' 'Radar Stirs', 'In Spite Of...' / 'Spectral', 'Scrambled Words In Action', 'Good Feeling' 'World Stress' Relevancy']
From the Industrial epi-centre, Brazil, lives Lilian Vaz, ex-vocalist of Individual Industry. Both of these bands are projects of hers. City Limits open with 'Evening' on which her vocals sound so reminiscent of Xmal Deutschland. The music is quite laid-back in comparison, as are the other songs. In fact these are all electro-pop songs with guitar laced over. Sicilian Unit is even more bare, perhaps too simplistic, with no guitar to fill the gaps. Maybe if this project became more ethereal it would work better. Even though Lilian had recorded all of this onto DAT, the sound quality of this cassette is dreadful in places, so maybe, it's the tape which isn't doing the work any justice?
[c/o Paulo Gabrielleschi, Rua Pero Vaz de Caminha 390, Apto 03, Sao Vicente / SP Brazil]

VIRAL TECHNOLOGY "FLESH"
[3 tracks 'Flesh' 'Recoil', 'Diamonds']
If Die Krupps is your bag then look no further... Competent programming, neat riffs, but the vocalist is caught between Death Metal and poptones, and is nowhere near hard enough to do the music justice, which on 'Recoil' is manic and pure

Krupps. Get yourself a good drum machine (or hairy beastman) and a vocalist who can bite the heads off techno-wimps at a good 200 yards.
[Viral Technology, 13 Burnham Way, London W13 9YE, UK]

COMMUNION "ASHES AND CEREMONY"
[4 tracks 'Granite', 'Decade Of Decay' 'Ashes And Anger', 'Pulled Through The Needle']
From the Canadian Cognition Audioworks label comes this superb alien-scape. Communion remind of Cypher 7's more unstructured dream-like moments. Quasi-religious overtones, militaristic samples break the droning silence. Static sounds of the subconscious state, or perhaps burning electric signals endlessly into the atmosphere? Buy. Buy. Buy.
[Cognition Audioworks, Box 34104, Halifax N.S., B31 1S1, Canada]

INDIANHEAD
[4 tracks 'S.A.N.D. (V2.0)', 'Kingdom Come', 'The New Agenda', 'Tangiers']
Gutsy electro-metal from a five-piece who's work has continued to progress with both expertise and intensity. 'S.A.N.D. V2.0' takes the base Godflesh rage, mixing in a Puppy-like production of experimental electro. 'Kingdom Come' bursts through the distortion, a faster speed-metal anthem. And then 'The New Agenda' continues in a similar fucked Ministry/Chrome vein. Clearly what Industrial Metal should be made of; noise, feedback, distortion. Indianhead have it all, sewn up.
[Indianhead, 97 Rendell Street, Loughborough, Leics. LE11 1LJ, UK]



ARTHUR LOVES PLASTIC "SPERM WARFARE"
[6 tracks 'I Love You', 'Souvenir', 'The Plastic Men' 'Urges', 'Yeah Yeah Yeah Yeah Yeah', 'Take Me Away']
From one half of the globe's finest electro-pop bands, Then There Were None, comes this selection of softcore techno, trance and happy house. So good in fact that this could be an instant mover in some of the more commercial clubs and without doubt a possible high seller. Uncluttered samples career freely through the sumptuous dance beats. A highly stylised, and highly impressive work. And shortly to be released on T.E.Q. MUSIC? too! If you want proof that it's worth letting us check out your tape, then have a word in Arthur's ear.
[c/o T.E.Q. MUSIC?, PO Box 87, Ilford, Essex IG1 3HJ, UK]

DRIFT PIONEER
[5 tracks 'Fan' 'Swimmer' 'Swimmer Diver Edit' 'Uplifter' 'Eggshells']
And if you need further encouragement to send us your work, then let me just tell you about THE next big thing in the underbelly of UK electronica. I have no doubt on that. Drift Pioneer is one man with a fix on where Underworld and The Dust Brothers are coming from, but isn't merely re-hashing, so don't expect more of the same. Imagine the beat-driven hypnotic scale of Orbital, mixed with the stripped tonal qualities of ø, and the depth of Underworld's composition and you might begin to get the picture of these early (I say early, only about 6-9 months old) tracks, some of which will appear in fuller air on the upcoming debut on T.E.Q. MUSIC? The biggies' will be chasing for this North London talent, very, very quickly.
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# DESCEND

From the land of the rising noise comes a new album of piano solos and assorted high weirdness, including interviews with Japanese homeless, from the original Tokyo shock boys, THE GEROGERIGEGEGE. No evidence here of the participation of GERO 30, longtime collaborator of mainman JUNTARO YAMANOUCHI and stage masturbator on such classics as "VIOLENCE ONANIE" and much of "ENDLESS HUMILIATION" seems to be warped spoken word from cross-dressing JUNTARO. Strictly for completists- A live compilation of material by OMOIDE HATOBA entitled "LIVERS AND GIGGERS 1987-1993" (naturally enough) appeared recently again from the excellent JAPAN OVERSEAS label. Sound quality is sporadic to say the least but some fine moments to be had from one of the more rock influenced noise outfits, including as it does, five new studio tracks. MELT BANANA'S debut on NUX/CHARNEL HOUSE benefits from production assistance from K.K.NULL and Mr Big Black himself STEVE ALBINI, spawning an album of heavily punk influenced speedy noise Most tracks clock in under the two minute mark but MELT BANANA use this to their advantage, creating short sharp, drum heavy stabs of incendary sound. "SPEAK SQUEAK CREAK" is recommended on innovation alone. DESCEND'S Downright Fucking Strange Award for this issue goes- to TORTURE CHORUS' "IN THE LAND OF THE LULLABYE" (VANILLA/CHARNEL HOUSE). A recording of both live and studio work during the theatre groups- ALCHEMISM 92 Tour, MASON JONES, HIROSHI (CCCC), ELDON M and SAM LOHMAN from NIMROD provide the soundtrack. Expositions on mixamotosis, meat is murder and fireworks? make up the vocal concepts. Intriguing but infuriating. An essential purchase is the second NIMROD album, "THE MIGHTY HUNTER / LAB36B" Grungey (in the best possible sense), grinding feedback experimentations utilizing tapes, effects- samplers etc. Like SOUNDGARDEN being fisted by MASONNA but in reality a three piece of ex-pat Canadians working in Japan. They should by rights be head and shoulders above THE BOREDOMS. Check out their debut too, "GRANDSON OF HAM" (reviewed in TEQ 6), also available through SCRATCH of Vancouver.

From the U.K's BGR label come 3 releases from SCUD, SKINK and HILLBILLY. With all three releases produced by ALEX NEWPORT of FUDGE TUNNEL, first offering from SCUD with "THE EDWIN INCIDENT" comes as little surprise as a heavier attack via the HELMET camp. SKINK'S debut album "DEAF TO SUGGESTION" offers a small ray of hope in the world of harcore wannabees. The use of drum machine and grinding riffs instantly bring acts such as GODFLESH´ and CABLE REGIME to mind, and, although not unfounded, SKINK head more down the metal road than the avant garde. HILLBILLY'S 7" entitled "DEVILSPEAK" brings a cacophony of geetar noise ala BUTTHOLE SURFERS ram raiding with a GODFLESH croon. From the home of hardcore (ALTERNATIVE TENTACLES) we have BRUTAL JUICE'S punked out 14 tracker "I LOVE THE WAY THEY SCREAM" Sounding somewhere between BLACK FLAG and SICK OF IT ALL, piling on the three cord riffs ala DISCHARGE and occasional Jap screams make for competant slamming. While on the subject, current Kings of Harcore SICK OF IT ALL release their first killer single since signing to EAST WEST, entitled "SCRATCH THE SURFACE" and taken from the album of the same name, a most worthy purchase. More hardcore tunes come from NY outfit DISSASSOCIATE with their 7" punk onslaught. More worthy than the usual fodder mainly for inventive use of samples and in your face acidic lyrics. HEADBUTT also re-surface with this atrocious 7" release of live material; it says (on the sleeve) "No overdubs, no effects, no money" Fair enough. But trying to justify a piece of shit to someone who's got to part with their cash... well! It's a pretty sad state of affairs. On the plus side, for those of you that remember what INDUSTRIAL was originally, well HEADBUTT are there and look set for the long haul. MICKY HARRIS, apparently not busy enough with SCORN, PAINKILLER, MURDER BALLADS and more remixes than you can shake a stick at, releases his latest LULL offering through SENTRAX CORP. Volatile, inclement experiments in sparse, though textured noise, "COLD SUMMER" is a beauty. LULL seem to have come to full fruition, hinted at in earlier releases but never given the space to breath. Uncompromising but accessible... to these ears at least! Former NAPALM compatriot JUSTIN BROADRICK is likewise busier than the proverbial one legged Irishman. With "SELFLESS"; GODFLESH's new album, a U.S. remix ep of 'CRUSH MY SOUL', the latest TECHNO ANIMAL with KEVIN MARTIN (surfacing soon on VIRGIN RECORDS), remixes for GOD etc and a mammoth U.S. and European GODFLESH tour. "SELFLESS" itself should require no introduction other than to say it was one of the finer releases of last year, and one of GODFLESH'S best moments. The U.S. single clad in snappy gatefold sleeve, contains both the album and fourteen minute remix of 'CRUSH MY SOUL' which often threatens with techno but avoids the obvious pitfalls, unmissable stuff (late rumour has it that EARACHE will be releasing it in Europe in the next few months).Various former WHITEHOUSE people including SUTCLIFFE JUGEND'S, KEVIN TOMKINS conspire to produce BODYCHOKE, a SWANS/SPLINTERED like affair, out through FREAK RECORDS in the U.K. Although it does- require several listens to key into this, BODYCHOKE do produce heavy, experimentalist rock with an almost slight commercial edge. By that definition don't expect MERZBOW.

NATIONAL RAZOR's debut, through Scream records, was reviewed rather positively back in TEQ 8 and from the sound of their latest "SHIVER" things have gotten even better. The GODFLESH/HEAD OF DAVID influence is still apparent, but unlike the leagues of third rate GODFLESH copyists out there, NATIONAL RAZOR are attacking the problem in a creative way. For one, they seem to be using more electronic elements in their approach and they've got a sense of humour(!) with the like of 'THE VIRUS' a noise based pisstake on THE WANDERER. Anyway, well recommended.

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# T:ME/EM:T
# Mission Possible

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T:me/Em:t is one of the most talked about new British labels at the time of writing. The partnership of Dave Thompson and Chris Allen has pushed its way into the reckoning by insisting upon a vision of integrity and consistency that has taken the label's output a step above and undoubtedly beyond, the accepted techno and ambient styles. Hence, not techno, not ambient, rather contemporary electronica? When asked to define their releases, Dave Thompson will not, and perhaps cannot.

"Our attempts are to do quite the reverse. We are trying to sidestep the current obsession with categorizing everything, which can only limit music to what has gone before. Invention does not sit comfortably within territorial niches. The purpose behind Em:t is to open people's ears to the broadest possible range of inventive electronic music and encourage people to look beyond the simplistic divisions of marketing and media convenience. Where others are fragmenting and isolating, we are trying to make *connections.*"

These connections have seen Thompson and Allen develop their project from T:me, a more dance-orientated vehicle into Em:t, a filmic, atmospheric series of releases. And they certainly are a series, sharing logos and a definite identity through the employment of dazzling reptilian imagery on the sleeves. This common aesthetic envelops the artists concerned to date, Woob and Qubism, and devoid of other identifiers such as an album title, (Em:t releases are numerically titled '0094', '1194' and so on), paradoxically reassures the listener of what to expect. But, does it? Perhaps it's a call to a challenge from Em:t? Listen and learn.

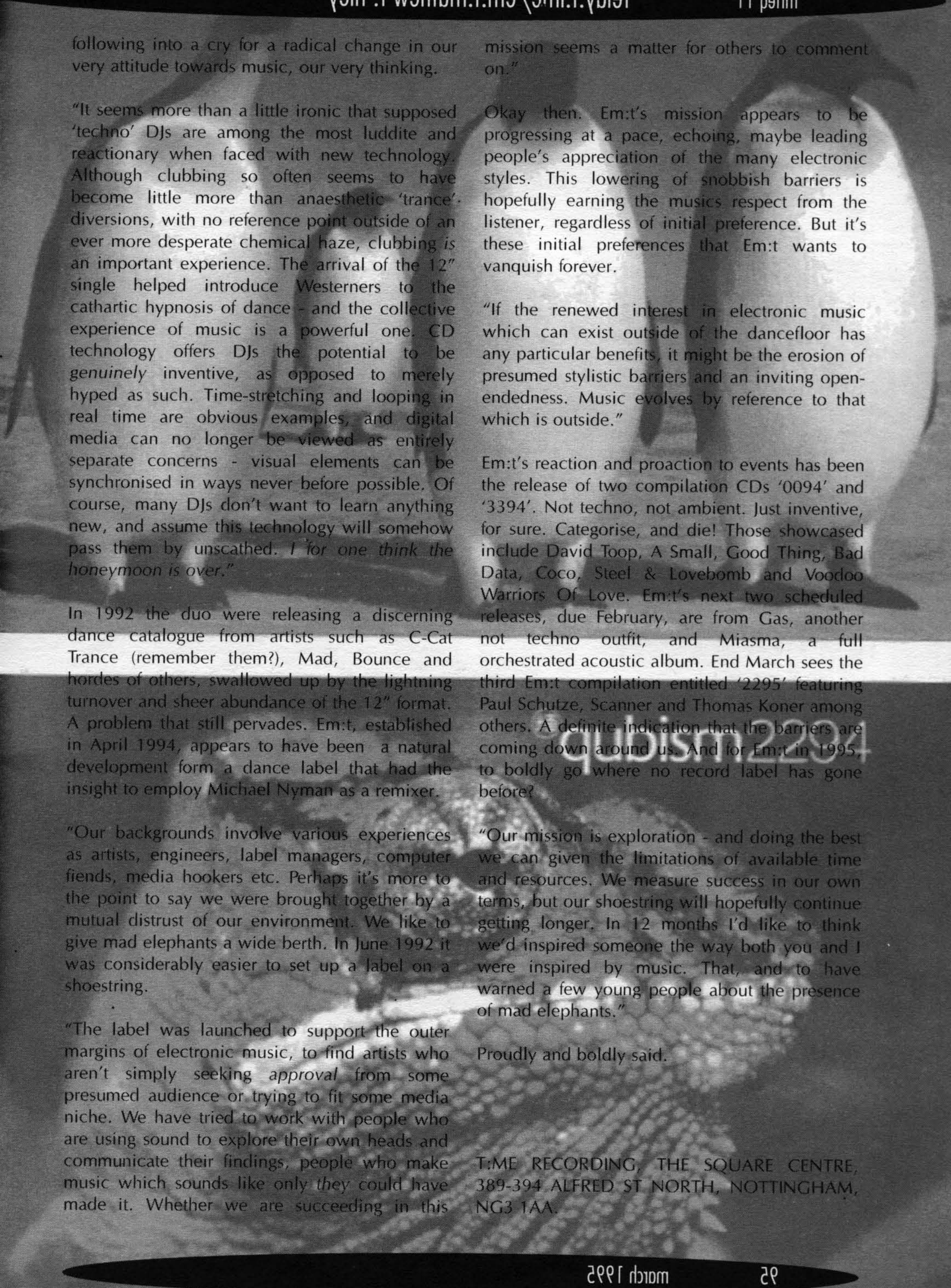
"If we have a distinctive label aesthetic, it's an expression of our resistance to the idiocy of conventional marketing, which seems to presume all people are profoundly stupid and tells the listener exactly what to expect. We assume our audience is no less clever than we are, which, unfortunately, seems quite a radical position in 1994/5. Our artists understand this policy and have no problem helping us reward the listeners' intelligence. Ultimately , we try to make the music do the talking."

Through the Em:t releases, Thompson and Allen are making a statement about today's domestic music scene. As T:me they released a successful collection of dance records, all on vinyl, all accepted into the club culture, and all a perfectly viable and justifiable domestic listening experience. Nowadays, Em:t appears to take priority and vinyl has been superseded. Might not this abandonment of the recognised club format be detrimental?

"T:me Recording is the umbrella for everything we do. We feel the Em:t series is the most appropriate expression of our ideas at this point in time. We no longer release vinyl for several reasons: CD is simply the most suitable format for our music, which requires optimum clarity, greater duration, a broader dynamic range and the use of spatial manipulation effects. Given how club culture has become so disposable - and the dance media so vacuous, I don't see how we can be missing a great deal. We don't subscribe to any vinyl fetishism, the format is, after all, *only what you take the music home in.*"

Thompson seems a little tired of the club scene in general. He sees no advancement nor enhancement of the experience to date. If you can, get your hands on the 22 December 1994 - 18 january 1995 issue of DJ, where Thompson's deadly and incisive discourse develops the

RELAY



following into a cry for a radical change in our very attitude towards music, our very thinking.

"It seems more than a little ironic that supposed 'techno' DJs are among the most luddite and reactionary when faced with new technology. Although clubbing so often seems to have become little more than anaesthetic 'trance' diversions, with no reference point outside of an ever more desperate chemical haze, clubbing *is* an important experience. The arrival of the 12" single helped introduce Westerners to the cathartic hypnosis of dance - and the collective experience of music is a powerful one. CD technology offers DJs the potential to be *genuinely* inventive, as opposed to merely hyped as such. Time-stretching and looping in real time are obvious examples, and digital media can no longer be viewed as entirely separate concerns - visual elements can be synchronised in ways never before possible. Of course, many DJs don't want to learn anything new, and assume this technology will somehow pass them by unscathed. *I for one think the honeymoon is over.*"

In 1992 the duo were releasing a discerning dance catalogue from artists such as C-Cat Trance (remember them?), Mad, Bounce and hordes of others, swallowed up by the lightning turnover and sheer abundance of the 12" format. A problem that still pervades. Em:t, established in April 1994, appears to have been a natural development form a dance label that had the insight to employ Michael Nyman as a remixer.

"Our backgrounds involve various experiences as artists, engineers, label managers, computer fiends, media hookers etc. Perhaps it's more to the point to say we were brought together by a mutual distrust of our environment. We like to give mad elephants a wide berth. In June 1992 it was considerably easier to set up a label on a shoestring.

"The label was launched to support the outer margins of electronic music, to find artists who aren't simply seeking *approval* from some presumed audience or trying to fit some media niche. We have tried to work with people who are using sound to explore their own heads and communicate their findings, people who make music which sounds like only *they* could have made it. Whether we are succeeding in this mission seems a matter for others to comment on."

Okay then. Em:t's mission appears to be progressing at a pace, echoing, maybe leading people's appreciation of the many electronic styles. This lowering of snobbish barriers is hopefully earning the musics respect from the listener, regardless of initial preference. But it's these initial preferences that Em:t wants to vanquish forever.

"If the renewed interest in electronic music which can exist outside of the dancefloor has any particular benefits, it might be the erosion of presumed stylistic barriers and an inviting open-endedness. Music evolves by reference to that which is outside."

Em:t's reaction and proaction to events has been the release of two compilation CDs '0094' and '3394'. Not techno, not ambient. Just inventive, for sure. Categorise, and die! Those showcased include David Toop, A Small, Good Thing, Bad Data, Coco, Steel & Lovebomb and Voodoo Warriors Of Love. Em:t's next two scheduled releases, due February, are from Gas, another not techno outfit, and Miasma, a full orchestrated acoustic album. End March sees the third Em:t compilation entitled '2295' featuring Paul Schutze, Scanner and Thomas Koner among others. A definite indication that the barriers are coming down around us. And for Em:t in 1995, to boldly go where no record label has gone before?

"Our mission is exploration - and doing the best we can given the limitations of available time and resources. We measure success in our own terms, but our shoestring will hopefully continue getting longer. In 12 months I'd like to think we'd inspired someone the way both you and I were inspired by music. That, and to have warned a few young people about the presence of mad elephants."

Proudly and boldly said.

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## EM:T *0094 - 3394*
## [EM:T CDalbums]

Em:t got things up and running with their first compilation "0094", a mixture of dubby rhythms, street and filmic ambience. COCO, STEEL & LOVEBOMB and VOODOO WARRIORS OF LOVE open the album, presenting their slightly tribal trips, whilst BAD DATA, GAS and WOOB show their expertise with uneasy atmospheres, and the occasional dub rhythm. QUBISM and STRAWBERRY GIRL's offerings are structured to slowly evolve into great wells of feeling. WOOB were next with "1194", a real treat for those of us more into the dark side! Commencing with the thirty two minute 'On Earth' a track that has numerous sections and environments. 'Strange Air' is a collection of samples from a horror film set to grey shifting tones, this wouldn't look out of place on a compilation next to Brighter Death Now and Lustmord. QUBISM then released "2294", more influenced by techno quirks than Woob, but still wholly original, this is the dance music for your mind, especially if you listen to it on headphones, experiencing in full the spatially expanded sounds which are a result of Em:t's commitment to utilising Roland's Sound Space 3-D sound imaging system on all their releases. Finally came "3394", the next compilation, again featuring BAD DATA, VOODOO WARRIORS, GAS and MIASMA, but also Sine, DAVID TOOP, the wonderful A SMALL, GOOD THING and INTERNATIONAL PEOPLE'S GANG. From droning sedimentary burblings on Toop's 'Mud and Quartz' to the exquisite acoustics of 'Saguaro' by A Small, Good Thing, this compilation retains the Em:t seal of quality, and promises us sonic treats from Gas and Miasma in the first quarter of 1995.

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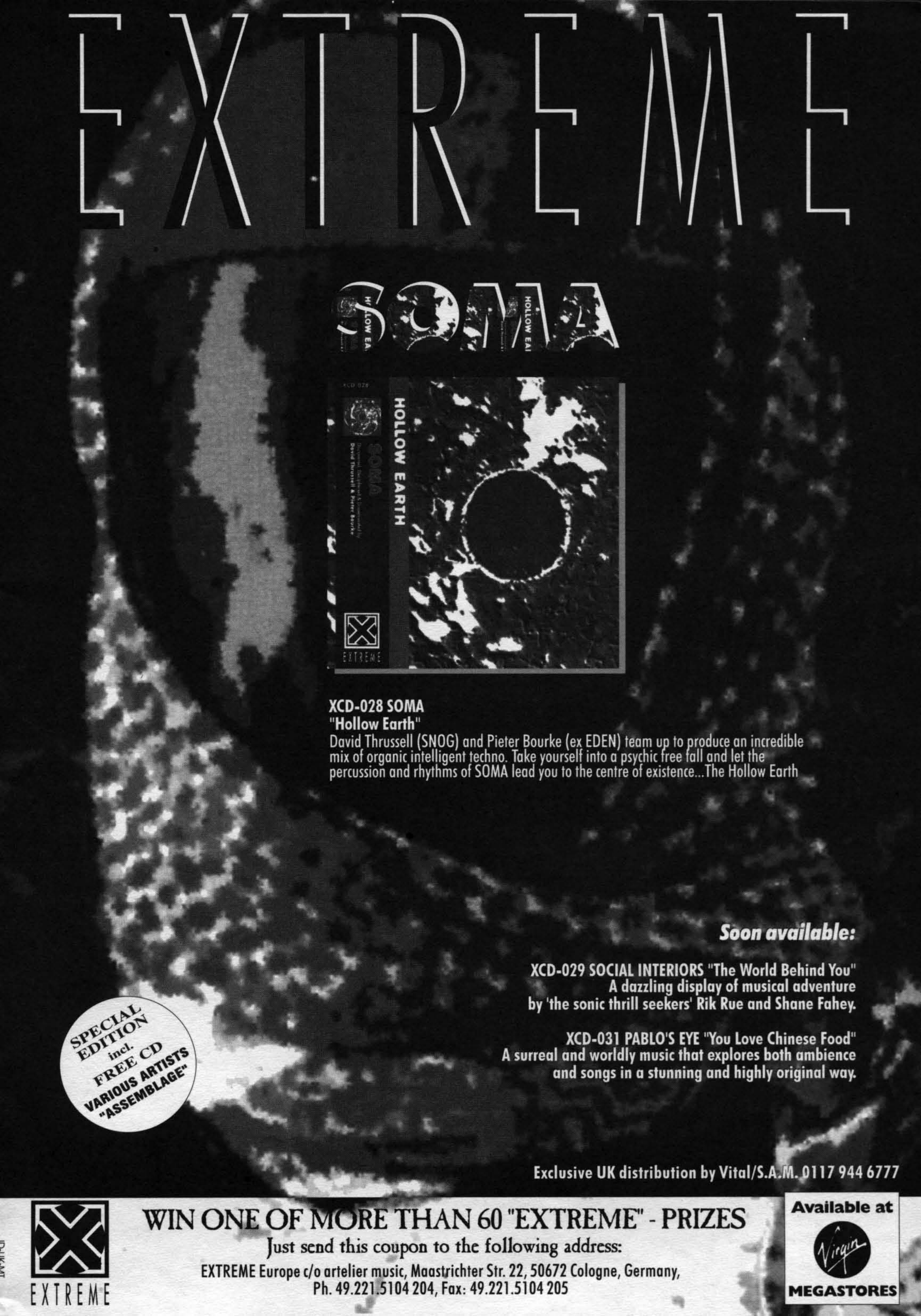

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# QUARTET

The point of this column is to bring you information on genuinely interesting and different albums that have been tagged with the four letter word 'jazz'.

Some of these albums are found in Jazz sections of record shops as this is usually the place to file something difficult. Alternately, some of these albums will be found in rock and pop A to Z as they may have links to already known musicians. Either way, as a listener, while you search for your own interesting albums you might just find something even more interesting on the way. So here are a few good albums worthy of anyone interested in taking their listening just a bit further.

ZAKIR HUSSAIN
MAKING MUSIC.. [ECM CDalbum]

This album is one of the best records ever made by anyone, anywhere, anytime. The music is totally accessible to anyone with any kind of hearing ability yet contains some of the most intricate, blisteringly quick and magical interplay between excellent musicians. Combinations of tabla verses guitar, saxophone verses violin, all instruments together yet performing separately, creating an adventure of slow atmospheric textures building to massive powerful and fast sections that leave you breathless in your listening and take you back to more textures just in time to catch your breath for another onslaught. An amazing instrument on this album is the Ghatam. This is a round clay and metal pot about the size of a large pumpkin. It has a hole on the side, about the size of your palm and an open hole at the top. The player taps the side of the ghatam to generate a rhythm, while holding a palm over the hole on the side of the ghatam to change the note of instrument. (with me so far). The best is yet to come.... In order to play this instrument, the musician needs to be endowed with a large belly, the player (whilst tapping out magical rhythms on the side of the Ghatam) will quickly pull the hole on top of the ghatam on to his belly, this creates a slow wobbly slap, the note of which is again altered by the placing of a palm at various degrees over the hole on the side of the instrument. Now I've seen SPK chainsaw there way through the back wall of a gig and witnessed Julian Cope split his guts open with a broken mike stand, but to actually need a large soft belly as part of your instrument and be revered for it is just simply God Like.

JOHN ZORN (PLAYS THE MUSIC OF ENNIO MORRICONE)
THE BIG GUNDOWN [Warners CDalbum]

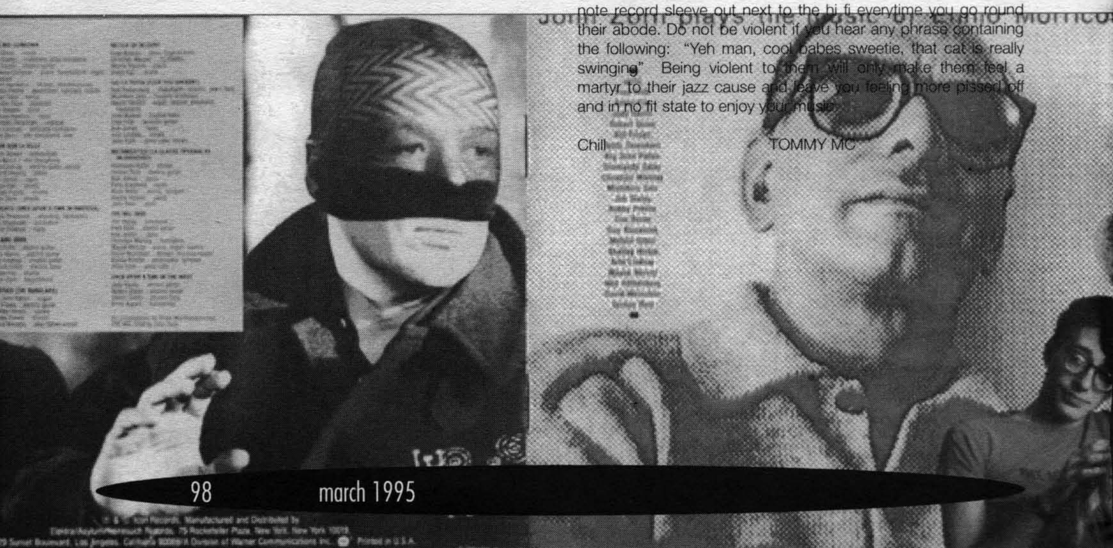
Not a pisstake of spaghetti western music but an excellent tribute to musical scene setting by New York jazz genius John Zorn. John Zorn is not the establishment idea of Jazz, having played with recognised Jazz 'names' and then utilising the likes of Blind Idiot God's drummer, Zorn's ideas of what he wants us to listen to are at the very least adventurous and incredible. "The Big Gundown" covers Morricone's Spaghetti western themes and on through to modern classics such as 'Once Upon A Time In The America'. Using orchestrated bursts of noise mixed with screams, whistles, bullet noises whizzing by, the turn-on of good time girl moanings in the whorehouse not to mention the classic whip cracks and tin whistle to remind you of Clint Eastwood looking mean as hell and chewing his cigar while rubbing a local dirt balls face into the dusty street. "The Big Gundown" has managed to deepen moods of frustration and menace, frighten the listener with the intensity of sound and at the same time bring a smile to your brain with the sheer cheek of Zorn's use of musicians. You will never watch a Morricone scored film in the same way after hearing this album

FELA KUTI
ARMY ARRANGEMENT [CELLULOID CDalbum]

A rhythm guitar not to dissimilar to James Brown or early Talking Heads, kicks out a repetitive groove, underpinned by rolling bass and Sly Dunbar on Drums.....in comes the cheesy hammond organ of Bernie Worrell, already we have an excellent scenario good enough for an album or two. Into this blasts brass instruments from heaven, baritone, alto and tenor sax, trumpets and flugelhorn too, short stabs then longer sections for your ears to slide into. Back to a basic guitar and drums, then Fela himself starts to sing with excellent paraphrasing of rhythm, initially on his own then gradually more and more with a host of backing singers in counter rhythm. Eventually you are overcome by the mass of it all, creeping up without you noticing, all instruments together driving your pleasure higher, all from the single repetitive guitar and back again. This is big band music, in the same tradition as Ellington and Miller, except the only cool human practising the art today is Fela Kuti. A forgotten art carried forward by an unlikely Nigerian political singer with a genius twist in organising music and musicians for his and your very own extreme pleasure. If you have the rare chance of seeing Fela live then do it, this is a musical experience you have to taste at least once in your life.

Remember this: Jazz is not all double bass, saxophone and drum kit. Beware of people with goatie beards, thickly rimmed glasses with false lenses and anyone who always has a blue note record sleeve out next to the hi fi everytime you go round their abode. Do not be violent if you hear any phrase containing the following: "Yeh man, cool babes sweetie, that cat is really swinging" Being violent to them will only make them feel a martyr to their jazz cause and leave you feeling more pissed off and in no fit state to enjoy your music.

Chill TOMMY MC


ohn Zorn plays the music of Ennio Morrico

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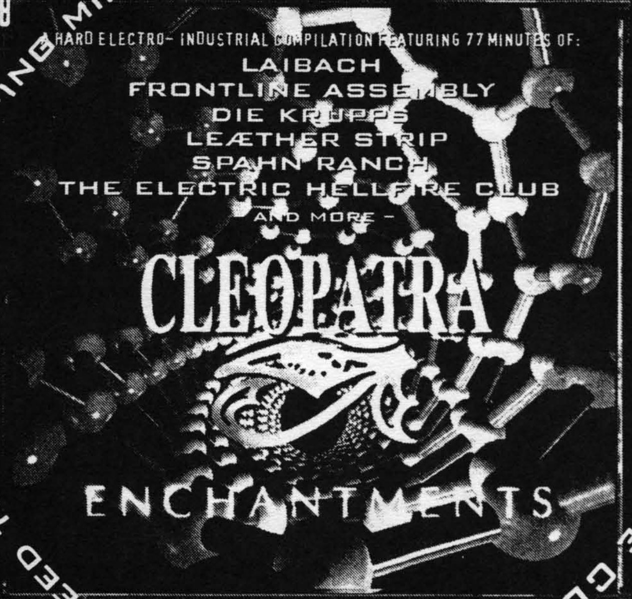

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# COLD MEAT INDUSTRY

## Feed Me!

Roger Karmanik is the brain and beef behind Cold Meat Industry, one of the most collectable industrial atmospheric labels in Europe. I know that in past issues of MFTEQ we have, to say the least, *questioned* much of what has come out of Sweden musically, but CMI are the exception to the MFTEQ rule.

Bands such as the sublime Raison D'Etre, Memorandum, In Slaughter Natives and Mental Destruction all grace the CMI catalogue. Deutsch Nepal's "Benevolence" is a vital release, another album of theirs, "Tolerance" received a wonderful review in The Wire" Also, and totally selfishly, I must mention the mighty Maschinenzimmer 412, whose LP "Malfeitor" was released in a batch of 700 only. Then Dark Vinyl released it on CD, entitled "Macht Durch Stimme" with extra tracks in an edition of 555 only! Any industrialist worth his/her salt should hear MZ412. (If only it had been released in a larger quantity).

"I started Cold Meat in 1987 with my last Lille Roger release, the "Undead" 7". It cost about four hundred pounds [the single was released in a limited edition of 300]. From that moment I started to feed Cold Meat on a more regular basis until it could live on its own. I feel much better with a record that I am myself proud of, even if it wouldn't sell more than a thousand copies. It's the quality that counts for me. I don't have any normal budgets, the economics are the underside of the label, finding and releasing good new groups is what interests me the most."

CMI releases are of a consistently high and dark standard. Releasing primarily Swedish artists, many of whom are friends, has resulted in an identifiable label sound as well as image, and one which is very relevant in these ambient days. Ambient like you've never dared dream about.

Roger is, or rather was, Lille Roger He recently rereleased much of his material on CMI as "Golden Shower", a truly depraved, sick sonic outing, again in a limited edition of 1000, with some of the nastiest burn victim pictures I've seen. "Golden Shower" is very much in the grating industrial vein of TG and early Lustmord. Nowadays, Roger is recording for CMI as Brighter Death Now. He termed the phrase "death ambient" for these feedback outpourings of bile. The BDN double CD "Great Death" cannot be overlooked. What's the next logical step for ambient after isolationism? Death ambient that's what! I mention Lustmord, BDN, Megaptera and the like.

"OK, maybe BDN and Lustmord, but there are new things happening which makes my work very challenging right now, and it all comes from when I started getting in touch with these Norwegian people. Most of them have a leading status in the Black-Metal scene, and their network is so complex and things happen very fast. Maybe we should make a new term, what about "black-ambient"? All I can say is that the future of Cold Meat looks dark!!."

*These Norwegian people* are providing a change in the CMI sound at the moment, from the pure dark electronic realm to a more acoustic atmosphere with bands such as Aghast, Mortiis and Ildfrost.

"Right now I am working with those three Norwegian groups that I like a lot, and I like the idea to stay with the Scandinavian bands (as long as they stay with me). So my first non-Swedish band was Ildfrost, an excellent step I think. Next will be Mortiis, a Norwegian black-metallist who has moved to Sweden quite recently. His music is dark-ambient soundscapes, or as he calls it himself "dark-dungeon music - music for kings!"

CMI products are easier to come by nowadays as distribution deals increase the label's prominence. With a recent partnership with Projekt in the US has resulted in the Darkwave distribution network promoting CMI products. There must be a huge audience in America for CMI products when you consider the popularity of "the dark-side" and the flocks of goths who have yet to discover the true sound of black that is CMI.

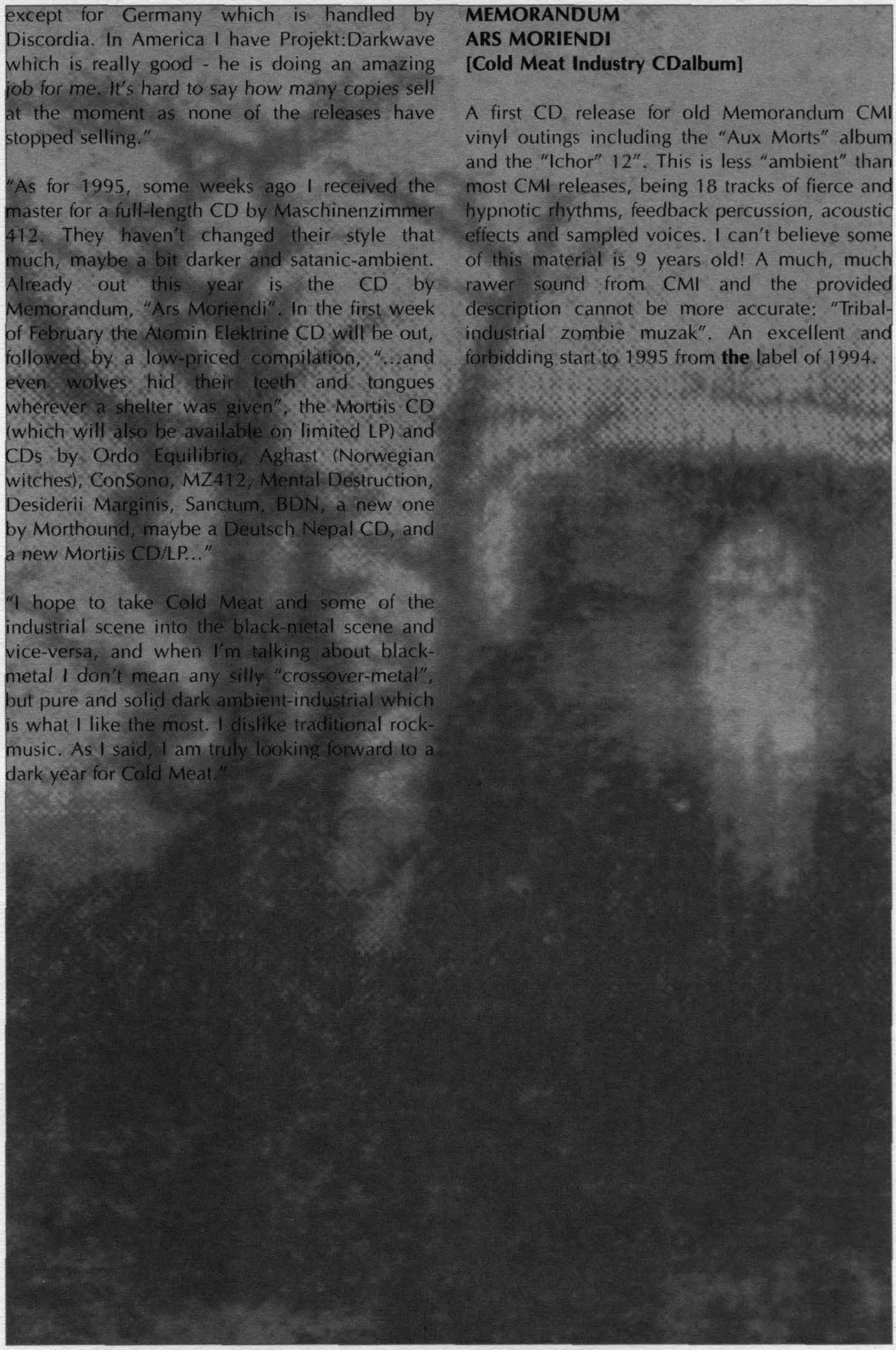
"Staalplaat is doing the distribution for Europe, except for Germany which is handled by Discordia. In America I have Projekt:Darkwave which is really good - he is doing an amazing job for me. It's hard to say how many copies sell at the moment as none of the releases have stopped selling."

"As for 1995, some weeks ago I received the master for a full-length CD by Maschinenzimmer 412. They haven't changed their style that much, maybe a bit darker and satanic-ambient. Already out this year is the CD by Memorandum, "Ars Moriendi". In the first week of February the Atomin Elektrine CD will be out, followed by a low-priced compilation, "...and even wolves hid their teeth and tongues wherever a shelter was given", the Mortiis CD (which will also be available on limited LP) and CDs by Ordo Equilibrio, Aghast (Norwegian witches), ConSono, MZ412, Mental Destruction, Desiderii Marginis, Sanctum, BDN, a new one by Morthound, maybe a Deutsch Nepal CD, and a new Mortiis CD/LP..."

"I hope to take Cold Meat and some of the industrial scene into the black-metal scene and vice-versa, and when I'm talking about black-metal I don't mean any silly "crossover-metal", but pure and solid dark ambient-industrial which is what I like the most. I dislike traditional rock-music. As I said, I am truly looking forward to a dark year for Cold Meat."

**MEMORANDUM**
**ARS MORIENDI**
**[Cold Meat Industry CDalbum]**

A first CD release for old Memorandum CMI vinyl outings including the "Aux Morts" album and the "Ichor" 12". This is less "ambient" than most CMI releases, being 18 tracks of fierce and hypnotic rhythms, feedback percussion, acoustic effects and sampled voices. I can't believe some of this material is 9 years old! A much, much rawer sound from CMI and the provided description cannot be more accurate: "Tribal-industrial zombie muzak". An excellent and forbidding start to 1995 from **the** label of 1994.



# DARK VINYL Songs from the Vault

RELAY

The now legendary Dark Vinyl was established in 1990 by Uwe Hohn to give further exposure to the deserving cause of the original industrial perpetrators a decade or so after their original release. Over the last five years the label has released some of the most important works, items that defined a genre.

"The label came about as a consequence of our fascination in modern art, with the aim of publishing some of the so called classic industrial releases in the then relatively new sound medium, the CD. We got the chance to start with Nocturnal Emission's "Tissue Of Lies", Controlled Bleedings' "Phlegm Bag Spattered" and Lustmord's "A Document Of Early Acoustic & Tactical Experimentation" At this point it should be mentioned that without the support and trust by Nigel Ayers, Paul Lemos and Brian Lustmord the realization of this Dark Vinyl project wouldn't have been possible."

The label also released CDs by many luminaries of the early eighties including Maschinenzimmer 412's "Macht Durch Stimme" (see the Cold Meat Industry Relay), Phallus Dei's "Pontifex Maximus", John Duncan's "Riot/Brutal Birthday" and the Gerogerigegege's "45 R.P.M." DV was rapidly becoming a real collector's label, if only for the fact that a number of the releases were in limited editions of say, 555, 800, 777, 900. Indeed, Maschinenzimmer 412's "Macht Durch Stimme" has recently been rereleased, with new artwork, and has already sold out.

"The idea was to set up an "Encyclopedia Musica Industrialica", but with the concession to incompleteness due to the contractual arrangements of many other important bands of the industrial scene to different labels, for example, Throbbing Gristle, SPK and Monte Cazazza. Most of our releases came in limited quantities and have sold out a long while since. In this way you can of course speak about a collector's label, but not for all of our releases."

More recently, the DV imprint has slowed down a little, a direct result of unavailability of material, and perhaps the competition from Mute subsidiary, The Grey Area Of Mute Records which has released much of the early material such as TG, SPK, Cabaret Voltaire etc.. But since the initial DV CDs, releases have included Krank, Hybrids, two Hunting Lodge CDs, Blackhouse, two more Controlled Bleeding CDs, a classic Dissecting Table album "Zigoku", another couple of Nocturnal Emissions, two Premature Ejaculation CDs and two amazing compilations "Must Be Musique" Volumes One and Two featuring Legion, Trance, John Watermann, Asmus Tietchens, Sigillum S, Total Disease and virtually all of the above named artists. (All of these releases can be found reviewed somewhere in the past and present pages of MFTEQ).

"The problem with putting more output on the Dark Vinyl label is that it becomes harder and harder to find bands from the early 80's which still haven't rereleased their classic industrial work and are not linked exclusively to other labels. So it was only a question of time before a

DARK VINYL™

ENCYCLOPEDIA MUSICA INDUSTRIALICA

reorganisation and cooperation with different labels. The company Dark Vinyl Records Ltd was founded to be a sort of headquarters for existing and new labels like Dark Vinyl, Stille Andacht, DVLR, or associated labels like Paragoric and Atmosphere, or as a European partner for labels like Side Effects and 21st Circuitry. A consequence of this was a full-time job and a move to new offices in Nurnberg."

Nurnberg is also the home of Hyperium and associated labels, with whom Uwe has a close working relationship. Stille Andacht is the more avant-garde experimental outlet for Uwe who has released Asmus Tietchens' "Daseinsverfehlung" and his feedback collaboration with Arcane Device "Dbl-Fdbk" John Watermann has also released "Babel #1", a unique manipulation of the human voice. DVLR has seen a Blackhouse CD, volume 5 of the famous Dry Lungs series of compilations put together by Paul Lemos, M.B.'s huge "Aktivitat" and Dissecting Table's insane genii "Ultimate Psychological Description II", plus satanic-ambience from Archon Satani entitled "In Shelter"

Uwe Hohn plans more activity on two of his newer labels soon: Paragoric and Atmosphere. Paragoric is the industrial/metal label with acts such as Terror Against Terror, Phallus Dei and Blow on the roster. Atmosphere is the even newer ambient/trance outlet which has a mighty input from Brian Lustmord in his new Arecibo form and Dean Dennis as Sector, (see reviews below). All the new releases are distributed in the UK by Plastic Head.

"Future plans are to concentrate more on Atmosphere and Paragoric. For April there will be our first "Mixed Mood" CD ROM release with four tracks for the audio player and three different tracks for video on a PC system. The project is a cooperation between Phallus Dei and Gitane Demone as special backing vocals for the audio part, and three remixed and remastered video versions of "Metacretes" for the video part. Furthermore, we have a follow up by Arecibo, the "deep space ambient" project of Brian Lustmord, and hopefully by mid-1995 the first new CD by Joined At The Head and Epilepsy on Paragoric."

At the end of 1994 the Side Effects label of Brian Lustmord was reactivated and is now in collaboration with Dark Vinyl in Europe and Soleilmoon Recordings in America. Lustmord's long awaited newie "The Place Where The Black Stars Hang" is already out, to be followed shortly by Monte Cazazza's "Power vs. Wisdom", T.A.G.C.'s "Burning Water", and the Psychophysicist collaboration of Adi Newton and The Hafler Trio.

Long may these high standards continue.. Who knows, in another ten years maybe another label will be releasing these works again?

### LUSTMORD
### THE PLACE WHERE THE BLACK STARS HANG
**[Side Effects CDalbum]**

Phenomenal new dark atmospheric release from Brian Lustmord. This is the kind of ambient I prefer. None of that intergalactic/spacial oo-ee-oo shite that seems to prevail at the moment. "The Place..." is a subtle entrancement, the massive cavernous tones and textures alluring as you are helplessly dragged into the resonating voids. Listen to the waves of sound slowly enlarging and unfolding on headphones. As Timothy Leary would say: "Wow!" One of the best of 1994.

### ARECIBO
### TRANS PLUTONIUM TRANSMISSIONS
**[Atmosphere CDalbum]**

Lustmord's new side-project may look like all that intergalactic/spacial oo-ee-oo shite but is in fact nothing of the sort. More dark ambience this time derived from cosmological activity as recorded by NASA and The Deep Space Network. Snatches of astronauts' conversations drift as slow pulses of sound give way to restrained electro rhythms and shuddering modulations. Arecibo makes the Aphex Twin's ambient doodlings sound like a fart under water.

### SECTOR
### INDUSTRIAL COSMETICS
**[Atmosphere CDalbum]**

Sorry industrial fans, this is Dean Dennis, formerly of Clock DVA, returning with a couple of friends for a tasty slice of techno. Sector's debut is a mix of cold trance and jazzy workouts. Seven of the tracks are advanced trance with CDVA-ish piano and off notes straight out of "Digital Soundtracks". 'Blue', however, is a spooky syncopated shuffle into jazz club territory, whilst 'Connect' comes across as a soul/funk number. There's enough good material on here to appeal to CDVA and trance fans alike.

**PREMATURE EJACULATION**
**ASSERTIVE DISCIPLINE**
**[Dark Vinyl CDalbum]**

PE's 1989 debut album on Bader Meinhof Records is rereleased in all its sickly glory. The tracks have been remastered and remixed for that extra gut-wrenching reality. I suppose this is the true industrial - meditative and nightmarish. Rozz Williams and Chuck Collision capture the hidden side of amongst other things, medical practice, birth, death and children's games with their slick sick sonic collages. No rhythms unless you count the sampled screams on 'Views In The Bottling Room' as they are looped upon each other Nasty, but ever so nice.

**PHALLUS DEI**
**PORNOCRATES**
**METACRATES**
**[PARAGORIC CDalbums]**

Oliver St. Lingham leads his band on another trip down melancholy lane. The album "Pornocrates" is a mixture of rock, metal, atmospherics and delicately mournful ballads, (which work the best). The cold metal of 'Never To Believe' sits easily next to the rockier 'Pornocrates' and 'The Arising' What really makes the album are the flatly delivered narrations of St. Lingham above fatalistic, tear-jerkers such as 'On Aloneness' and 'Veiled Statues' Do not listen to these whilst being treated with Prozac! The single, 'Metacrates' is the edit of the 'Pornocrates' track with different versions of 'Circles On Circles' and 'Never To Believe'. (For all you Manson completists, the lyrics on the former track were written by Himself).

# S.P.O.C.K

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# HEADPRESS
# Sex, Religion, Death

### RAGE & TORMENT

David Kerekes and David Slater are Headpress magazine, the journal of sex, religion and death. A unique publication, and one which should require no introduction to the MFTEQ readership, Headpress cast their critical eye upon the more unusual aspects of popular (and unpopular) culture. Whether its an historical dissertion on bestiality or an exploration of the musical tastes of serial killers, Headpress constantly forges into uncharted, and sometime dangerous territory.

Since the birth of Headpress, others have followed in its wake, most notably the American Answer Me, but none have managed the combination of intelligent discussion, humour and non-sensationalism in quite the same way.

"We came together via common interest in movies", says Slater. "Attending all-night film shows was one senseless activity we indulged in way back then. That was when we were younger, full of energy, and naive about the aesthetic value of current films - imagine stuff like 'Witchboard', 'Island of the Alive', 'Waxworks' thundering into you head at 3am in a crowded cinema stinking of farts and sweat. 90% of the films we sat through till dawn were worthless kak, but I guess in their own particular way, the festivals were kind of fun."

"Headpress was conceived way back in 1990 because we felt we had ideas that weren't being dealt with elsewhere, and we were both pretty pissed off with our regular jobs. At the time we were in similar working environments so we had plenty of grisly anecdotes to swap about people being crushed to death in industrial presses or dismembered by out-of-control lathes"

'I worked in engineering prior to Headpress. I hated it but I don't regret for a moment having done it," continues Kerekes. "I left school at sixteen and went from one job to another, from working on a programmable heavy duty saw to bailing boxes in Asda. I think it gives you a thoroughly down to earth attitude having a proper job and not going to college."

"There was no concerted effort as such to put out a magazine. It was a natural extension to what we were doing at the time; our frame of mind. It kind of just happened. On the other hand, the physicalities of being able to put out a magazine came with what little money we got releasing Buttgereit's 'Der Todesking' on video over here."

### ALTERING CONSCIOUSNESS

Another facet of Headpress which sets it apart is the use of special themes for each issue, seemingly more a practical consideration than an aesthetic one.

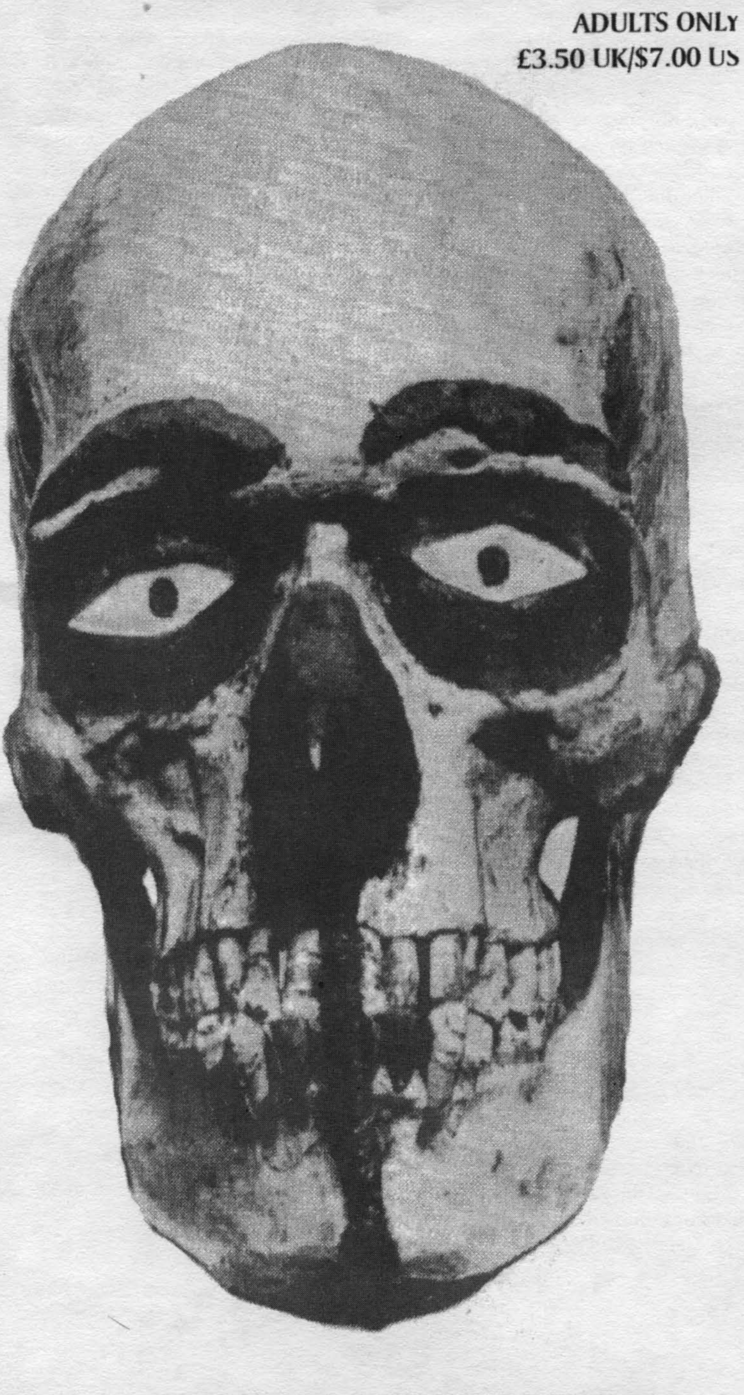
"The theme idea developed to help potential contributors. Initially we would tell them to write about anything they liked. This wasn't a good idea because we didn't offer any guidelines or topics other than the sex, religion, death motif. Themes gave them and ourselves something to get our teeth into, " Slater comments.

The vast leagues of "interesting" characters who seem to crop up with Headpress, from the likes of Survival Research Group and Savoy Publishing to film maker Jorg Buttgereit and porn director Patrick Collins, make the magazine a delightfully diverse read.

The contents are governed by whatever interests us personally if it interests us personally then its a Headpress article. For the most part, interesting characters find us," explains Kerekes, "we will occasionally approach someone for an interview out of the blue. Not often. Not because we don't want to be bothered, but because we know it doesn't necessarily work like that."

"For instance, Ken Bianchi, the Hillside Strangler, wrote from his prison cell in Walla Walla. He was complaining about an article we ran that dealt with his crime and relationship with Veronica Compton. Apparently, we should have contacted him first because we had all the facts wrong!" adds Slater.

REWORD:PRINT



## BIG SEXYLAND

With its occasional forays into politically/socially dangerous areas, Headpress has experienced surprisingly little resistance from the Mary Whitehouse brigade, or the politically correct moral minority.

"Only on a few occasions, Usually in the PC-type shops who are offended or pretend to be offended by certain illustrations in the magazine. Some suggest they will take future issues 'on approval', but we just don't deal with such sad individuals. There has been a couple of occasions where the magazine has been seized from the shops by police but only because it was placed in the top shelf amongst the 'tabloid porn' magazines ('Big Boobs, 'Spank', 'Fat Babes'...) which were what the cops were after. Headpress was deemed guilty by association. The police officer who seized the material claimed he didn't read the articles, only looked at the pictures. He couldn't explain why Headpress hadn't been returned," Slater states.

Kerekes concurs, neglecting to mention the outlandish possibility that they may indeed have a few fans in the Greater Manchester Police who nabbed the said copies!

"The biggest headache with distribution and sales is not the cops or the Church or anything like that, but getting the cash back from those actually distributing and selling the thing (God, sounds like MFTEQ's woes). A couple of times we were in raids of Savoy shops and a couple of times were from high street newsagents. The latter came about when we had a marginal distribution with a company called DMW in Manchester who seemed to handle every soft porn title ever conceived - stacks of titles you wouldn't believe - and take them all to these little Pakistani newsagents we only got the magazine's seized from Pakistani newsagents)!"

"Headpress is a twist on everyday-ism. Its an otherwise closeted side of life. I think what sets Headpress apart is how we approach matters. We give space and credence to a lot of things that many publications wouldn't. But because we are a comparatively small press endeavour, we draw somewhat sinister connotations. I mean you could publish last issue's 'Dead Sexy' article in one of The Guardian supplements and no one would bat an eyelid beyond it being a well researched and entertaining look at necrophilia in classic literature. In Headpress, that same article may be frowned upon. Subversive even. It all boils down to packaging. Of course, some people have not the slightest interest in necrophilia in classic literature!"

## HELL ON EARTH

So with all this necrophilia, serial killing, porn culture and horror cinema, how do the Headpress editors 'chill out'? A bit of Industrial metal banging perhaps? Or a quite evening in with a copy of 'Man Bites Dog'? Or maybe not?

"Industrial music is generally way too non-musical for my tastes. Too much noise and too little content (Ooch! that hurt - Ed). I'm much more at home with the likes of Philip Glass and Michael Nyman," contends Slater, Kerekes is of similar disposition.

"No, on the whole Industrial music does very little for me. Generally I find that some quirk or anomaly will give the seemingly most innocuous piece of music a certain something. This can be a purely personal thing. And I find that industrial music rarely provides this 'hit' Its just too pre-meditated for my liking. I'm a guitar man, I like guitars. I like the nastiness of prog rock, the sheer stupidness of it. Its funny, it is stuff I would rather have castrated myself than listen to ten years ago. I still listen to Folk Rock. The Screaming Trees I like a lot. Shonen Knife. The Monkees are pretty cool too. I recently turned the sound down on a fight sequence in Jackie Chan's 'Drunken Master' and played the Monkees' 'You Told Me' over it a couple of times. That was a very uplifting experience(!)"

## DEATH, DIVINITY, DESIRE

Headpress have recently taken the plunge and developed their own publishing imprint Critical Vision, after a brief liaison with Creation Press.

The first release, through Creation, was 'Killing For Culture', an examination of factual death on film, followed by 'Sex Murder Art', an in-depth look at director Jorg Buttgereit, responsible for the likes of 'Nekromantik', 'Der Todesking' and 'Schramm' Other associated titles, including 'Killer Komix' have also been produced through the Headpress imprint.

"Killer Komix was an idea we toyed with for some time before it came into print. Murder is one of the fascinating subjects that can be dealt with in any medium; books, movies, so why not comic strips? Killer Komix 2 is in the process of development. It includes John Wayne Gacy, Fred West, The Boston Strangler, Yorkshire Ripper and others..." Slater says. Kerekes adds: "For the future we have lined up the second book in our Critical Vision imprint, that's the 'best of Headpress' thing. We will be delving into fiction - maybe as a one-off, we don't know yet but we have just picked up an incredibly vile piece of work by a Spanish author by the name of Jesus Ignacio Aldapuerta - dead now. Extremely short stories of the likes we have never seen before. And that is no idle threat."

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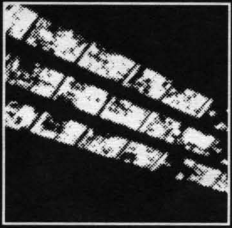
L'INNOME SR71



## THE HAFLER TRIO

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LILITH ORGAZIO

## LILITH

**orgazio**

Lilith second album is inspired by English black mage Aleister Crowley. Orgazio combines structures taken from Crowley's magic formulas with his own voice & real cosmic recordings.

SUBSONIC SR68

FRED FRITH MARC RIBOT
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## FRED FRITH MARC RIBOT

**sounds of a distant episode**

Subsonic 1: how reinventing the electric guitar ? First answer & first confontation here.

SUBSONIC SR82

## BILL LASWELL NICHOLAS BULLEN

**bass terror**

Subsonic 2: atmosphere, rhythms & beats: a journey from darkness into light by Bill Laswell & Nicholas Bullen (Scorn).

L'INNOME SR65

Jardin d'usure

## JARDIN D'USURE

**musique du garrot et de la ferraille**

They might have been the secret of Dada, of Artaud, of The Hafler Trio. Their intransigences renews the rules of the genre: concrete, industrial music, the art of saying the words. Let the probe penetrate your heart.

L'INNOME SR55

LILITH STONE

## LILITH

**stone**

This recording is made exclusively with stones: stricken, smashed, grated or clay - all voices are stone !

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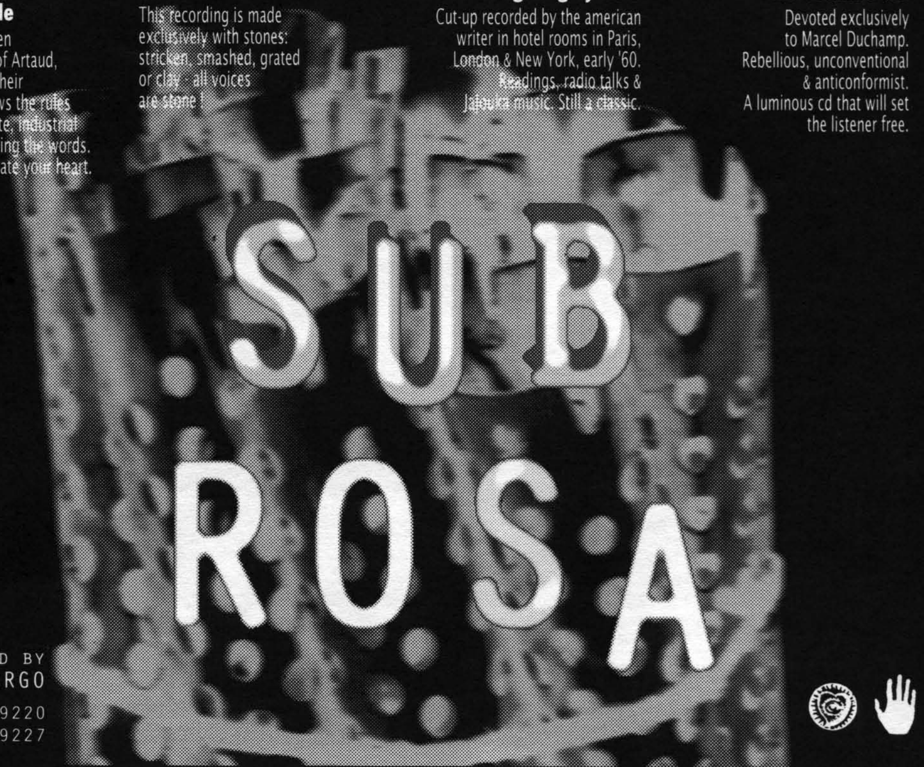

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# REWORD

Examining the printed word...

It's not that often a UK alternative/indie magazine with a style all its very own gets thrust into these hands. ATOMIC is such an organ, a paper with identity. Based in Nottingham, the issue I see before me from around October '94, has a very, very nice 7" with the cool band of '94 Scorn, and the overloading Mr. J. Violent. The mag. itself unfortunately has Manic St. Preachers on its cover, but we'll forgive them for that selling point. Printed in a newspaper format, and designed to be read, but pleasing with it. The format may be across-the-board indie, but there's no fixed limitations, and after a conversation with its editor they are open to new ideas and opinions. Inside is Lassigue Bendthaus, Dub War and heaps of reviews. Big-time beckons for this thing believe me, so check it out now and inform the masses. [ATOMIC, 21 ASHER LANE, RUDDINGTON, NOTTINGHAM NG11 6HS, UK] ... I mentioned style previously and that's what FREQUENCE has in abundance. You thought their zero issue was impressive, just wait until you shell out your pennies for #001. Disappointment is not on the agenda. God, where do I start? It's glossy. It's spiral bound. It's layout is outstanding. Quality is... It's fucking art, man. What I can't tell you is what it says, as it's all in native tongue, French. But the line-up goes like this; Extreme and all their artists, Shinjuku Thief, FLA, In Slaughter Natives, Godflesh and reams more. Hold the press! These good people will now also supply an English version on disk. What more could you possibly want? [FREQUENCE, c/o MWAAX INT'L, 14 AVENUE DE LA GARE, 77515 POMMEUSE, FRANCE] ... Full colour is not open to many underground magazines, but that's what ARC possesses on its cover. Arc is published by Arts Industria, probably known to you as one of today's best cassette labels and purveyors of good Industrial music. The eye-popping designs of their cassettes has been taken a step further and what's manifested itself here is a crisp, neat digest of electronic sound and vision. Sect, Sphere Lazza, Martyr Colony, an all-American hard dance extravaganza. Could do with filling out a bit, but there's time enough. [ARC, c/o ARTS INDUSTRIA, PO BOX 4142, SOUTH BEND, IN 46634-4142, USA] ... The second issue of COMPULSION has hit the decks and has easily fulfilled the promise of the first. Ugly mug, Trent Reznor stares from the cover and there's a wealth of material covering all the bases from Scorn, Mother Destruction to Trance and Whitehouse. Packed to the gills of its 80 pages, its editor never lulls ego-fest. like many others. Check it out. [COMPULSION, c/o TONY DICKIE, 10 NETHERHILL ROAD, GALLOWHILL, PAISLEY PA3 4RE, UK] ... WOUNDED from Lithuania deserves your support. Not exactly having a big budget to put their A4 zine together, it's crisply presented and not merely a cut-and-paste throw together. From Electronic to Death Metal, it's authors also put together an independent TV show over there. [WOUNDED, c/o MINDA LAPINSKAS, ZAIBO 10-75, 2050 VILNIUS, LITHUANIA] ... Despite not sending through a review copy of CONVULSION I won't hold it against them! This issue sees them go glossy and offer a free CD from the likes of Pitchshifter, Finitribe and Pig. Layout is superb and obviously someone, somewhere is putting money into this. Whether it's strong enough to cross over into the mainstream I'm not sure, as its line-up is just too good! [CONVULSION, c/o JON BAINS, 153 DALKIETH ROAD 1F2, EDINBURGH EH16 5HQ, UK] ... Stylish FAD magazine from the States gets this issue's bewildering contents award. A3, glossy and looking like an alternative fashion, come fetish magazine, its mixture all includes interviews with Death In June and Henry Rollins. Piercing, tattooing all side-by-side techno and pop music reviews. Necessarily different. [FAD, 3450 THIRD ST. #2A-350, SAN FRANCISCO, CA 94124, USA] ... And last, but not least a new UK zine, ONE OVER F with a healthy leaning towards techno and electronic. This is actually their second issue with Beastie's on the cover, plus Pigface and more. Also about to global via the internet. [ONE OVER F, PO BOX 6687 LONDON N1 5DF, UK]

The quick rifle-through section:

THEE FREQUENCY OF TRUTH (September 94) Issue 2 of Temple Press' free newsletter containing up-to-date info. on Gen and other Temple activities, plus other book, CD reviews. And don't forget it's free! SAE/IRC please. [TEMPLE PRESS, PO BOX 227 BRIGHTON, SUSSEX BN2 3GL, UK].

RENEGADE SPECTRUM (#20) A free Canadian booklet of all things Industrial/Electronic. Pieces on FLA, Orbital, Underworld and more. [RENEGADE SPECTRUM, 22 GLENDA ROAD, SCARBOROUGH, ONTARIO M1M 2H4, UK].

MAGNET (November 94) Glossy, American and not much else. Coverage outside of their native corrupted States is non-existent. Sadly. [MAGNET, 1020 N. DELAWARE AVENUE, PHILADELPHIA, PA 19125-4334, USA].

THE WIRE (December 94) Looking and reading far better these days, finding a niche for itself on the racks. Coverage of trendy ambient has brought it into the open and accessible to more punters. Laswell, Mouse On Mars, OYC, and Julian Cope's essential guide to 'Krautrock' (worth buying for these 6 pages alone). [THE WIRE, 45-46 POLAND STREET, LONDON W1V 3DF, UK].

RELEASE (2/94 & 1/95) Swedish glossy covering electronics of all kinds. FLA, ITN, Consolidated, Das Ich, Dead Can Dance, Peace Love & Pitbulls, Erasure and bloody SPOCK playing silly buggers on the cover of 1/95. [RELEASE, BOX 7144, 402 33 GOTEBORG, SWEDEN].

FRANTIC (#8) The Finnish equivalent of Release. Die Krupps, Brighter Death Now, Sahko Recordings, White Stains, but all in Finnish. [FRANTIC, BOX 623. 33101 TAMPERE, FINLAND].

ORGAN (#36 & #37) Tacky, but hard working, and extremely popular old-style patchwork zine. Bucket loads to wade through and just about every indie band conceivable. Some dodgy reviews lend a quaint slant - Vanishing Heat = Heaven 17??!! Must be on some new artificial drugs, or lack of them? New issue, #38 goes A4, and gives a free single too. No change inside though. [ORGAN, PO BOX 790, LONDON E17 5RF, UK].

RESONANCE (Winter 94) The London Musician's Collective work non-stop promoting experimental and classical music, and this is their in-house magazine. Bob Ostertag, Nicolas Collins, and reviewing the likes of Rhys Chatham and Tony Conrad. Support them. [RESONANCE, LMC, 2ND FLOOR COMMUNITY HOUSE, 60 FARRINGDON ROAD, LONDON EC1R 3BP, UK].

OPTION (Jan/Feb 95) Indispensable. No sign on the horizon of the UK having an equivalent of this perfect blend of under and overground. O'Rourke, Orb, Jesus Lizard and reviews from the Kronos Quartet to "Death Rave 2000" [OPTION, 1522-B CLOVERFIELD BLVD., SANTA MONICA, CA 90404, USA].

ALTERNATIVE PRESS (January 95) As above really, minus much of the experimental stuff. Indispensable number 2! [ALTERNATIVE PRESS, 6516 DETROIT AVENUE, SUITE 5, CLEVELAND, OH 44102-3057 USA].

PHOSPHOR (November 94) - Handy review/news listing magazine, also radio show and mail order. [PHOSPHOR, JAN BERNARDUSSTRAAT 5-1, 1091 TR AMSTERDAM, HOLLAND].

HOAX! (#4) More disorder and mayhem from the tricksters from Welsh Wales. Jokes, pranks, plagiarism, neatly laid out for consuming maximum. Plus a spattering of chaos music too. All informing fun. [HOAX! c/o AUX, 64 BEECHGROVE, ABERHONDDU, POWYS LD3 9ET, UK].

INSIGHT (#3) Much improved U.S. A4. Not trying as hard to be funny and featuring more music in its pages. Leaning towards Max. Rock'n'Roll musical styles, but entertaining throughout. [INSIGHT, PO BOX 51592, KALAMAZOO, MI 49005-1592, USA].

GLASNOST (November 94) Extremely good German glossy. In native tongue but looking good! Sixth Comm, Sleep Chamber, Holy Gang, Controlled Bleeding and tons of reviews. [GLASNOST, GLOCKENGIESSERWALL 17 D-20095 HAMBURG, GERMANY].

STRAIGHT EDGE (#4) Looking something like the first issue of Compulsion in layout, this Hungarian zine features all from Skin and Miranda Sex Garden to O Yuki Conjugate. In Hungarian and printed very nicely. [STRAIGHT EDGE, c/o VIZLER TIBOR,

GYOR, SARKEREKI u. 29, 9019, HUNGARY].
ETERNITY (#23) - 'The controversial dance magazine' it says on the cover. I didn't spot much controversy myself but then the magazine stems from the huge rave scene (there's a chance to win a holiday in Ibiza - says it all!). But, if you ignore all the boring photos of people dancing there's pieces of Luke Slater, Moving Shadow, etc. [ETERNITY, PO BOX 4, ROBIN HOOD, WAKEFIELD, WEST YORKSHIRE WF3 3XB, UK].
arteFACTed (#1) - Free newsletter from Lithuania. Lots of reviews of extremely unusual releases from around the globe. Contact and send IRC. Support! [arteFACTed, ARUNAS NORVAISA, ZUVINTO 13-16, 3031 KAUNAS 31, LITHUANIA].

And lastly the fully-blown book(let) selection:

INDUSTRIAL REVOLUTION by Dave Thompson
This one's been hanging around sometime. It's been scathed by many for its title, but the author does clearly point out that it's "Not the ultimate Industrial Handbook" The title is of course misleading, as anyone expecting a continuation of the ReSearch manual are in for a shook. This is simply a massive selection of bands and artists who've worked with electronic and alternative music, nothing more nothing less. And with anything like this it's easy to miss out people's favourite bands. Nevertheless it's a useful reference, especially regarding the American side of things. Interesting, if not wholly absorbing. [Published by CLEOPATRA, 8726 S. SEPULVEDA, STE. D-82, LOS ANGELES, CA 90045, USA]

LEND THE EYE A TERRIBLE ASPECT edited by Loren Rhoads and Mason Jones
Published by Charnel Music, notable for their excursions into noise and Mason's considerable Jap. music knowldege comes this collection of essays and fiction. From a wide variety of writers, both from literary and musical backgrounds this paperback offers glimpses into topics as far reaching as prostitution and homophobia to drive-by-shootings and to green issues. Jello Biafra, Debbie Jaffe of Master/Slave Relationship, Blackhumour, Crad Kilodney, Mason himself and many others explore themselves through freedom of speech. A positive tome with a collective concept, it's not often the music world can reach outside itself and produce something of as much worth as this. [Published by AUTOMATISM PRESS, PO BOX 170277 SAN FRANCISCO, CA 94117-0277, USA]

A WILLIAM BURROUGHS BIRTHDAY BOOK edited by Paul Cecil
All pieces here were prepared for the Phoenix Gallery in Brighton where a celebration was held for Burroughs 80th birthday in 1984. Obviously just about everything has been cut-up and spewed out already about Burroughs, but this 48pp booklet offers new work and insights into the man. Poetry, essays and a 'Splinter Test', from Genesis P. make it worth investigating. [Published by TEMPLE PRESS, PO BOX 227 BRIGHTON, SUSSEX BN2 3GL, UK]

Finally, news that the long-awaited TRAFIC INFLUENCE (replacing the classy electronics broadsheet Under The Flag) will be published very soon. Contact DIDIER DELHEZ at RUE SOHET 27, 4000 LIEGE, BELGIUM to secure the first issue.

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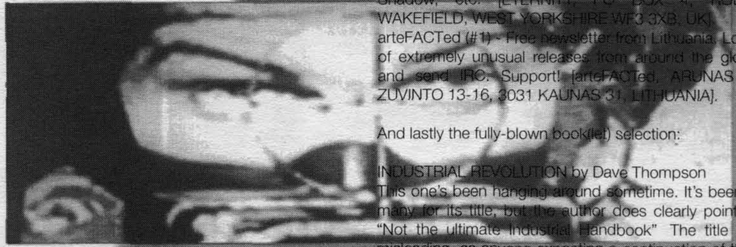
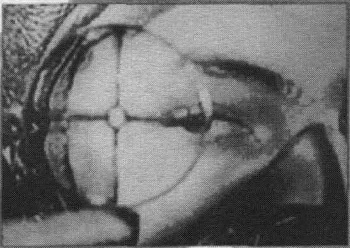
# EDIT





FREQUENCE n°001 est sorti…

Ces quelques mois passés à le préparer furent jalonnés de retards, d'attentes, d'échéances repoussées mais ils furent aussi riches de rencontres et d'échanges. *Au final*, ce nouveau numéro correspond plus à notre projet initial tel que nous l'avions précédemment décrit à grand trait. Notre volonté première de décloisonner les musiques novatrices toujours plus vivantes trouve son véritable début de concrétisation ici, où se retrouvent réunis des artistes de tous horizons, de tous styles, qui n'ont d'autre point commun que leur innovation et leur talent. Ces artistes, nous avons choisi d'en parler ensemble, en leur donnant tous la parole, afin qu'ils nous expliquent leur musique, le sens de leurs actes, bref le moteur de leurs créations. Ceux qui ont répondu l'ont presque tous fait intelligemment.

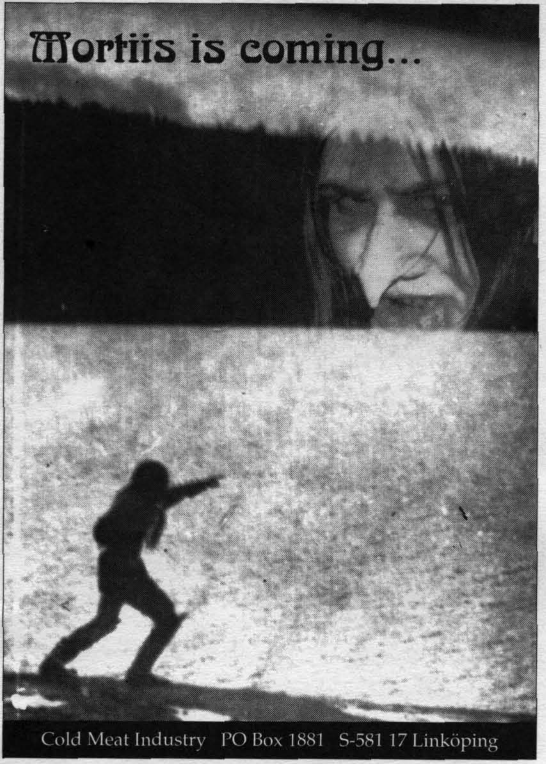
Les réunir fut pour nous la première gageure, ouvrir les horizons des personnes qui liront ce journal, telle est notre seconde gageure (la plus [illegible] les réunir, encore fallait-il nous faire [illegible] distributeurs (français et étrangers) qui nous ont aidé plus que nous ne le l'imaginions. Les critiques les plus acides vinrent de ceux qui ne prirent [illegible] lire, et elles n'avaient pour d'autre raison que de s'auréoler de compétence exclusive. Les remarques les plus justes vinrent des autres. Nous avons tenté d'y répondre le mieux possible.

Ensuite, ce sont des labels qui ont accepté de nous soutenir et de nous faire confiance dans cette entreprise.

Maintenant reste à savoir si nous réussirons à bouger un peu les habitudes, [illegible] ceux qui ne le remarquent pas toujours tout ce qui se passe aux portes de leurs styles de prédilection.

Vous avez maintenant l'objet entre les mains, il est loin d'être parfait mais il n'en constitue pas moins une nouvelle étape. Malgré tout nous ne sommes toujours pas sûrs de continuer à le faire vivre. C'est de vous (lecteurs et maisons de disque) dont dépend le plus notre [illegible]

*La Rédaction*



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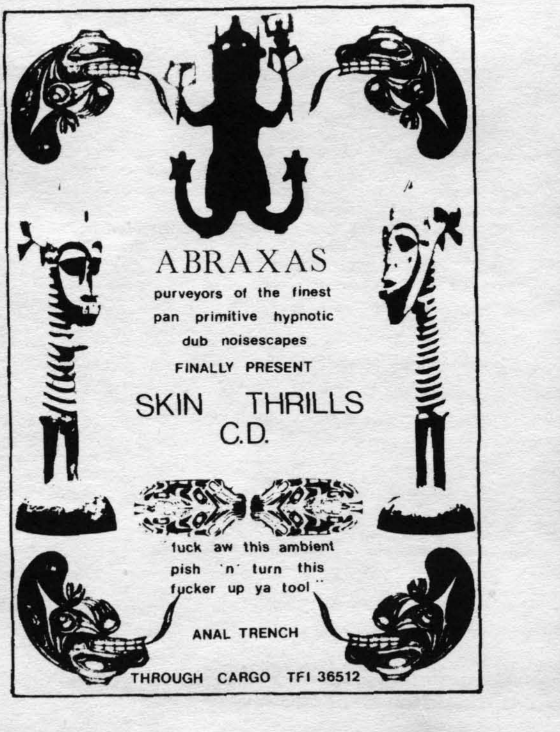

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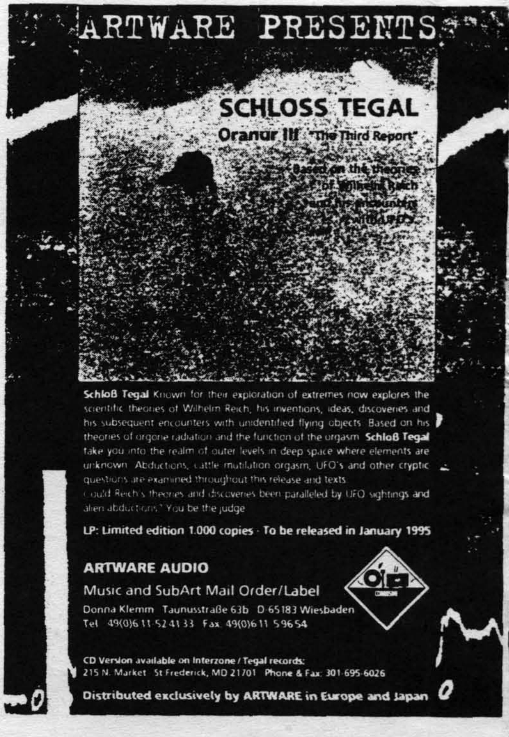

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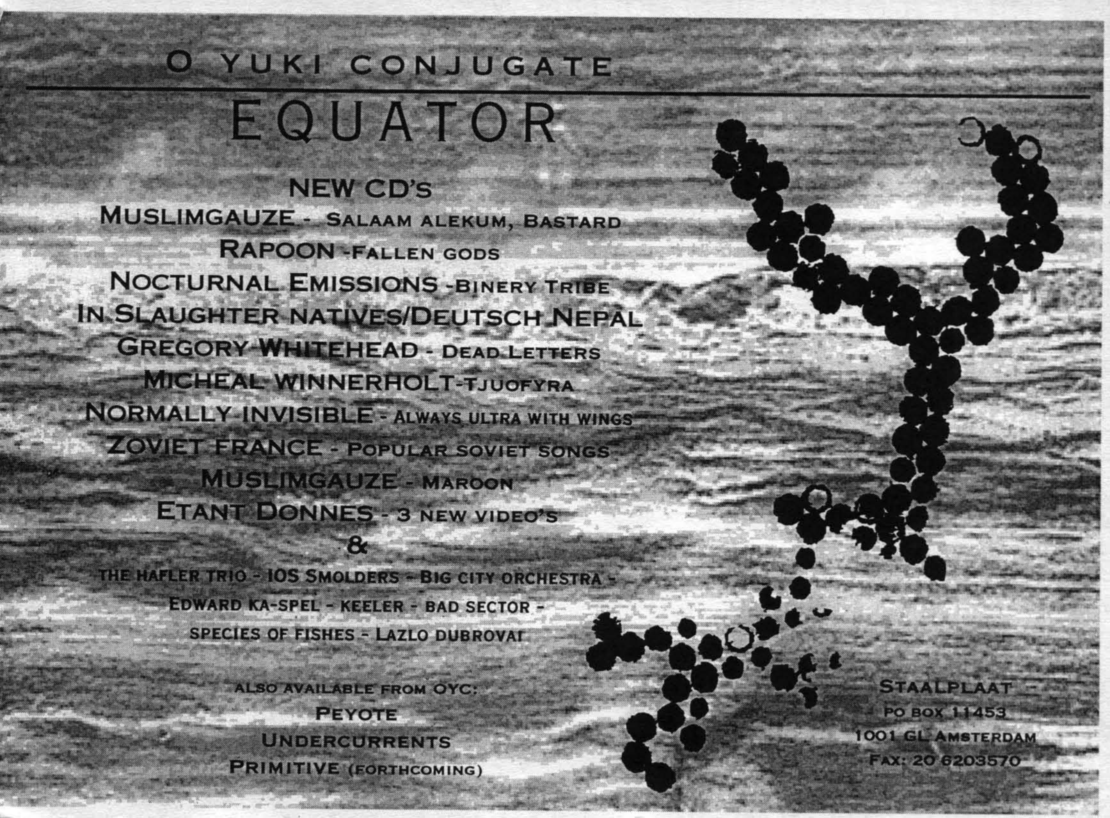

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